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Story on page 39

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Thanksgiving Proclamation

By the President of the United States of America



WE APPROACH the season when, according to custom dating from the garnering of the first harvest by our forefathers in the New World, a day is set apart to give thanks, even amid hardships, to Almighty God for our temporal and spiritual blessings. It has become a hallowed tradition for the Chief Magistrate to proclaim annually a National Day of Thanksgiving.

Our country has cause for gratitude to the Almighty. We have been widely blessed with abundant harvests. We have been spared from pestilence and calamities. Our institutions have served the people. Knowledge has multiplied and our lives are enriched with its application. Education has advanced, the health of our people has increased. We have dwelt in peace with all men.

The measure of passing adversity which has come upon us should deepen the spiritual life of the people, quicken their sympathies and spirit of sacrifice for others, and strengthen their courage.

Many of our neighbors are in need from causes beyond their control and the compassion of the people throughout the nation should so assure their security over this Winter that they too may have full cause to participate in this day of gratitude to the Almighty.

NOW, THEREFORE, I, Herbert Hoover, President of the United States of America, do hereby designate Thursday, November 26, 1931, as a National Day of Thanksgiving, and do recommend that our people rest from their daily labors and in their homes and accustomed places of worship give devout thanks for the blessings which a merciful Father has bestowed upon us.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the United States to be affixed.

Done, at the City of Washington, this third day of November, in the Year of our Lord Nineteen Hundred and Thirty-one, and of the Independence of the United States of America, the One Hundred and Fifty-sixth.

(Signed)

By the President:

HENRY L. STIMSON,
Secretary of State

EDITORIAL

We Must Be Legal

IN the Winston Simplified Dictionary there are five shades of meaning given in the definition of the word "legitimate." Primarily, the word means "lawful, in accordance with the law." The fourth of the definitions is "conforming to accepted standards of conventions; as the legitimate drama . . . as opposed to photoplays, burlesque, musical comedy, and vaudeville."

Now what we would like to bring before the house is: What is a legitimate musical instrument, yea, in fact how may an art so purely esthetic as music be regarded as within the realm of either statutory law or conventionality?

Any instrument that makes music that is pleasing to the ear must be, preeminently a musical instrument. Nevertheless, it is to be the sacred privilege of the highest courts of the land to decide whether the lowly ukulele is after all really a musical instrument or whether we, who have at least thought we were enjoying its tuneful strumming on occasions in the past, have actually been fooling ourselves and have not really enjoyed that so called music at all.

All this may sound more like an imaginative yarn from the pen of Horatio Alger or the fancies of Æsop, but alas it is the truth. It seems that one of our leading American exponents of the instrument is instituting legal proceedings to justify her love for the ukulele. She was moved to this action by her discovery that although the American Federation of Musicians include in their Diary and Directory, such ancient and abandoned instruments as the theremin and the bandoneon as "legitimate," the ukulele is not included nor, apparently, regarded eligible to this classification.

Upon complaint to the president of the Federation the strummer was respectfully informed that the old instruments were included in the tabulation because members who had established their professional standings through their ability to perform on other "legitimate" musical instruments also played the theremin and the bandoneon.

One who listens to the radio cannot escape the fact that the ukulele is played, often most beautifully, by many professional musicians. But apparently the Federation has not deemed it wise to, for that reason, include this instrument in their listing. So the discussion is to be carried to court. And anon the judiciary minds of the land shall inform us, with all the pomp and dignity befitting supreme judgment, whether or not the ukulele is legitimate or illegitimate. In the latter case we shall probably have to hide our faces in shame when-

ever we pass a music store window where ukueles are displayed. And Hawaii will have to adopt the saxophone.

A Queen Endorses Music

MUSIC students of high school age, especially the girls in those adolescent years of thrilling romance, may get special enjoyment out of knowing that Queen Elizabeth of Belgium is on their side. Speaking recently of her daughter, the former Princess Marie Jose, the queen said, "It is my opinion that every young woman must be so fairly proficient in some talent or profession that no matter what her station in life she could use that training to stand on her own feet and earn her own living if ever necessity arose. For her specialty, music was chosen for my daughter."

These were no idle words. Musicians in Belgium consider that the princess has worked so earnestly at the piano that had necessity ever risen, she could be a concert pianist or a successful professor of music. If Queen Elizabeth of Belgium thought that her daughter should be prepared for life in this way, how much more important it is for those of us who know definitely that we will have to earn our own living, to prepare for this important function of life.

Surely a queen has the opportunity to consider every possible kind of training for her children. The fact that Queen Elizabeth chose music above everything else is real evidence of the value of music study which is very inexpensive compared with some other training. The value of music study is greater than is many of the other branches of education.

The True Prize

THE advance of civilization is a fascinating pageantry. Asked to contemplate it we immediately turn our thoughts back two thousand years or more and consider the enormous progress that has been made over that long period. Seldom do we appreciate, with proper importance, the slow moving forward of this pageant in our own day and time. It is all, we freely admit, the work of education, enlightenment. The acknowledgment of music as an indispensable factor comparable to the three R's in primary education is one of the great stepping stones for advancing civilization that this generation has laid.

Music in the schools must, therefore, be regarded strictly in the light of its educational im-

portance. Everything that becomes a part of this movement must stand or fall on its educational merit. This includes band and orchestra contests of all denominations.

The contest idea as applied to pedagogical processes is not new. In fact it is a very old and thoroughly tried process with definite objectives in the development of the child and adolescent mind. Graduates of the "little red school house" recall with enthusiasm the old time spelling bee. Lincoln's day made the debate famous. Music contests are keyed to our time. They are intended primarily to encourage individual music study, to foster the desire for excellence, and to reward with glory those who attain the highest of perfection.

A band contest is not a football game and is not comparable to that type of sports competition any more than is the spelling bee or the debating society of bygone days. A band contest should and does teach and develop sportsmanship, the ability to both give and take cheerfully, so important to happy and useful living. But winner and loser alike in the band contest has already attained an esthetic value that will be a treasure to him as long as he lives. A band may not win the gilded prize, but nothing can take away from those bandmen the knowledge and love for and appreciation of music they have acquired, and that, after all, is the one and only true purpose of musical education in the schools.

A Private Family Affair

TO the intimate observer it is eminently apparent that perfection has not yet been attained in the *modus operandi* of national band contests. Doubtless the attainment of perfection in this as well as other affairs of we poor mortals is beyond reasonable hope. And yet satisfaction must be the reward of all who enter the contests with kind, fair, and sincere purpose in their hearts.

Even if there be a single band, of all the forty-odd that generally constitute a national contest, that feels dissatisfied, then there is occasion for a scrutinizing analogy of the entire procedure in order that any imperfections may be blotted out and harmony restored. To approach such a problem, with any hope of a happy, successful result, the action must be prompted by a sincere desire to improve and perfect, as nearly as possible, future contests in order that they may be a benefit and a blessing to all concerned.

It is also obvious that the whole matter is strictly the affair of the National School Band and Orchestra Association, its members, and the officials, elected to office by those members. Surely the place to correct dissension in our own household is within our own household. Surely no member of our family will carry our family difficulties

outside the home circle and expose our private affairs to public gossip.

To make the National Band Contest safe for present and future generations the affairs of that annual event must have the friendly, unbiased, unprejudiced, open-minded cooperation of all whom it touches. We must search our camps for any and all evidence of hatred, revenge, jealousy, and self-righteousness, and if found in any degree, anywhere, rout them out as the kind of thinking that poisons and destroys and is diametrically opposed to the very purpose band contests are intended to achieve.

Above all, we must not entertain in our individual consciousness conclusions based on hearsay, gossip, propaganda, and chance remarks, at least until we have individually and personally traced those suspicions to their very source and judged not only their truth but the purpose back of them. Only in this way can we come together with clean hearts and fair minds and gather in the family circle to make national band contests bigger and better and finer than ever.

Historic Song Newly Discovered

THE manuscript and an early printed copy of a song written in honor of George Washington by Francis Hopkinson, a signer of the Declaration of Independence, have recently come to light. This song is a *Toast*, written and composed presumably in 1778.

Francis Hopkinson, a man active in national affairs before and during the Revolution, was also, according to present knowledge, the first native American composer of music, and a number of his songs have been revived and issued in modern editions.

The *Toast*, however, has not been known to musicians of the present generation as a song, although the words had originally been printed in the *Pennsylvania Packet* of April 8, 1778.

A few months ago the manuscript of the song was called to the attention of the Music Division of the United States George Washington Bicentennial Commission by Edward Hopkinson, great-grandson of the composer, who had recently learned of its existence; and it proved to be genuine.

The book containing the song in Francis Hopkinson's handwriting had come into the hands of the present owner, Henry C. Woehlcke of Philadelphia, through the descendants of Michael Hillegas, Treasurer of the Continental Congress and a merchant of Revolutionary Philadelphia, who, among other occupations, was a music dealer. Recently the Boston Public Library has acquired a printed copy of the *Toast* issued in Philadelphia in 1799, eleven years after it was first composed.



A Pioneer in Piano Classes

By

Ella H. Mason

IT WAS a warm May afternoon, and I had been sitting in the meeting of a teachers' convention all day, hearing a series of papers read. Just as I was considering whether or not to skip the next lecture and go out for some air, a small, attractive woman walked out onto the platform. Immediately she began a story, and I had no further thought of leaving my seat, but settled down to listen. It is two years now since I heard that story, but it made a great impression on me, and I shall try to pass it on to you just as she told it.

The setting of her story was a little district schoolhouse, one of the kind so common when our parents were in school. All the grades were taught by one young teacher, in a room that was bare and plain, but it seemed beautiful to the children because of the old-fashioned, square piano which stood in one corner. True, it had seen better days—days when the polish had gleamed and the ivory keys had been white and unbroken. But these minor defects did not detract from its glory for those children.

Often, when the teacher was out of the room, they would try to pick out

tunes on it with one finger, and several of them used to wish and wish that they might really learn to play on it. One day someone suggested that maybe the teacher would be willing to help them. She could teach everything else, so she surely ought to be able to teach piano, too! Why not ask her if she would? They hung back, a little afraid of their daring idea, but finally Mary consented to act as spokesman, to ask the teacher if she would show them how to play the piano.

The next morning when Miss Gray arrived she found little Mary, cheeks rosy from her long walk in the snow and eyes bright with excitement, standing by her desk. "What is it, Mary?" she asked.

Mary, suddenly confused and shy, looked pleadingly up into her eyes and said, "Would you give us piano lessons, Miss Gray? We'd stay in during the

morning recess or even stay after school if you would."

Miss Gray looked bewildered, and a little cross. "Piano lessons? Oh, no, piano is not a part of our regular work."

Mary's face fell, and she winked very hard to keep the tears from rolling down her cheeks. It was hard to hide her disappointment, and she exclaimed, "I don't see why not."

"Why, because it isn't," said Miss Gray, with a slight shade of annoyance as she thought of the thirty-odd classes which she taught every day. "Our subjects are reading, writing, arithmetic, geography—things like that. Who ever heard of piano lessons in school?"

"I don't see why not," persisted Mary.

"You had better take your seat," said the teacher, and Mary walked reluctantly down the aisle and slipped onto her bench. The teacher went on with her preparations for the day, but Mary could not forget her desire to play the piano. She was determined, somehow, to find a way.

During the weeks that followed, Mary inquired about the cost of piano lessons,

(Continued on page 46)



Dixon, Mo., High School Band. Mrs. Maurice L. Coleman is the director

What the Well Dressed Bandsman Should Wear



THERE are three distinct types of uniforms that have been successfully used by School Bands:

First, there is the cap and the cape, which won its popularity in the early days of School organizations. This was probably due first to its economy, and second to the latitude in size that it affords, which is of importance in equipping a Band where the personnel is growing and changing from year to year. The cape is still a popular type of uniform with many, but to complete the equipment it should be worn with a vest, blouse or uniform coat, of a material corresponding to that in the cape itself. When worn with a complete jacket or uniform coat, the cape is ideal because of the fact that it affords an opportunity to display the School colors to advantage and is very spectacular for parade purposes. The uniform without the cape may be worn in Concerts or indoors if desired, thereby supplying practically two uniforms in one. With the vest idea that is in use to some extent at the present time, however, the cape must be worn in con-

nection and while the vest is a little cheaper, the saving involved is hardly worth while in consideration of the advantages of the other type previously mentioned. For the School with very limited means at their disposal the cape and cap may be highly recommended as it certainly affords excellent value. We would suggest, however, that other component parts be added at the earliest possible date.

Second, we have another type uniform—that consisting of military cap, military collar and lapel coat and

trousers, and Sam Browne belt. Some Schools also use the same idea with the exception that instead of trousers they use breeches and leggings. It has been said in favor of the cape that it is very adaptable in the latitude of size that it affords, and this is undoubtedly true, but this fact alone no longer gains favor for it over that of the military style collar and lapel coat, as a well designed coat of this type also affords considerable latitude. It has been definitely proved by those who have had in charge the handling of

Cap, cape, sweater and trousers! One of the most popular of School Band Ensembles. Economical, practical, colorful. Center: Adopted from the "Sam Browne" officers' uniform, this outfit looks well on boys and girls alike. Note the new popular cap. Right: This is Leo Nunink, Pembroke, in a West Point adaptation. It has "it"



Just to show you that we are not forgetting the girls, we bring you this beautiful cape model. It can be made in any color combination. A brilliant cape lining lends charm and beauty, and it is a very comfortable outfit.



Inexpensive, yet striking and youthful is this throw-back cape, trousers, overseas cap, and sweater. Effective with or without cape. School colors and insignia harmonize this outfit with the atmosphere of school life.

School Bands for a number of years, as well as manufacturers who make a specialty of this work, that School Bands average approximately the same sizes year after year, and with the spread of sizes in the average School Band, most students will be equipped satisfactorily year after year. Merchants dealing in civilian clothes depend on this fact, and order an average assortment which they intend for Grade or High School students and are usually successful in fitting their trade satisfactorily. There are of course exceptions, and there may be an extremely large or an extremely small student, in which case it will be necessary to purchase a new uniform. However, it has been found that most School Bands are growing and require additions to their equipment from time to time, hence these additions may take care of the odd sizes, should they be required. It is also true of students of School age, that they have not yet taken on the individuality of shape that is apparent in later life, and are more or

less of correct, if not athletic build, another factor that works to advantage.

Third, we have the cap, coat with standing collar and trousers. To this type of coat may be added a cape for use in parades, at athletic events, where color and flash are desirable. This type of uniform permits more individuality and distinctiveness in designing than either of the other two mentioned. The nature of this style coat lends itself readily not only to the standard or stable designs, but to elaborate and distinctive designs as well. It is

probably not as adaptable to the various sizes as the other two mentioned, although it also works out rather well with exception of a few extreme instances.



Two uniforms in one is this model because it may be worn with or without the cape. For "Full Dress" or cool weather the cape is both beautiful and useful. A narrow tracing braid harmonizes coat, cape, and cap.

To those Schools having a definite budget allowance for the maintenance of their Band, and those desiring a distinctive type of uniform, this presents a special appeal and should be given consideration.

In the early days of School Bands, most Schools insisted on their School colors alone being used in the making of their uniforms, and this has a definite appeal when the colors are of a nature to permit. Unfortunately, however, School colors in some instances were chosen without any thought of use of this kind, and some of them are not practicable, either because the shades do not look well made up in uniforms, or because of the fading hazard which is always present in a few of the more brilliant colors regardless of the quality of materials used.

It is inevitable, therefore, that more Schools are giving consideration to the selection of colors of a more practical nature for the uniform itself, with the School colors worked out in the way of the trimming effect. In some instances the School colors have been disregarded entirely in favor of the more stable shades or something in the way of two or three colors of a distinctive nature that make an attractive combination. In such cases it is usually customary when appearing in parades or even Concerts to display a School flag or banner in the School colors. Incidentally your School should by all means have a School flag and a U. S. flag to be carried in advance on parades.



Again the "Sam Browne" belt puts in its appearance with this military model so popular with the High School Band. Either the soft top cap as shown or a stiff cap may be worn with this outfit. It may be made in any color scheme.



Left: For practical reasons the combination suit and cape is being more generally adopted. With this type of cape the wearer may lay aside the coat when the mercury is high and with uniform under-dressing an equally well uniformed appearance is maintained. Right: Here is something entirely different. It is nifty, neat, practical, and inexpensive. It is complete, yet leaves the wearer free of incumbrance. You'll be different if you choose something like this



Right: A West Point influence in an outfit that is readily adjustable to growing boys and interchangeable when personnel changes. The jacket laces in the back, always giving a fitted appearance

Left: May we call this a Volga boatman model with its Russian blouse effect? Here again the freedom of this model, for bandmen who need their arms, is a feature

One of the biggest questions that you will be called upon to decide, and one that will solve a great many of your problems is the question of where to purchase your uniforms. Most of the leading manufacturers publish a catalog of uniforms in which you are sure to find many fine designs showing the kind and quality of work they do. Some of them devote considerable space to those designs especially adapted to School use, and they will also design especially for you.

In writing for quotations on uniforms, it is not a bad plan to give the manufacturer some idea of what you have in mind and the local problems with which you are confronted. This will assist him in directing his efforts along lines that may prove of the most benefit to you. At the same time the promptness and individual attention that your inquiry receives will demonstrate clearly his interest in your requirements and his desire to serve you intelligently.

To purchase uniforms on a price ba-

sis only usually results in disappointment. It is as true of uniforms as of any other commodity that we get no more than we pay for. The price must be based on the value of the materials used as well as the style, tailoring and quality built into the uniform.

There have been instances of where schools have prepared specifications describing in a general way the style of uniform, the trimming and weight and color of material. This procedure is not a sound one unless the school requests that bids submitted be accompanied by a completely made up sample, in which case the School in justice to the manufacturer should agree to accept and pay for the sample. Otherwise it will be seen that the prices received would mean nothing whatever because of the vast difference in the style, and methods of making that might be employed.

A plan that has been used successfully is to specify a reasonable amount that you expect to put into the purchase and request offers on the best

uniform that can be furnished for that amount. This eliminates many of the "price hazards" and opens the way for individual initiative on the part of the manufacturer, and is absolute assurance of full value for your money.

There is no question but that uniforms of any kind may look well when they are new, and even those of inferior quality will make a good showing when not in direct comparison with others. It should be remembered, however, that it is after the equipment has been used for a time that the real quality and unchanging fit and style begins to make itself apparent; also that in the contests where appearance counts for a great deal, your uniform will be seen in direct contrast with those of many others.

Let us emphasize that this does not necessarily mean that you must have the most expensive and elaborate type of uniform, but whatever the type or style, it should be of good quality, correctly tailored and tastefully designed.

(Continued on page 36)

“If I were a School Superintendent”

Has the old adage “Children should be seen and not heard” outlived its usefulness? This noted artist thinks so.

TALKING over the subject of the future of music in America, in which he is vitally interested, Edward Johnson, famous opera tenor and concert artist, recently expressed some of his carefully thought-out ideas as to the best course to pursue in bringing about “A Musical America.”

Mr. Johnson is thoroughly persuaded that one of the very surest means to stimulate the cause of music is to begin in the schools with the children in the lower grades. He enlarged on the subject in the main as follows:

“Children’s concerts and the radio have already helped a great deal. When I see business men who are deeply engrossed in their own work, taking an interest in musical endeavors and helping to support them, I feel sure that they are fundamentally musical and might have been musicians—perhaps not professionals, but at least creditable amateurs—if they had had the proper training when they were young. Music should be enjoyed as books and plays are enjoyed.

“Now if I were the superintendent of a school instead of a musician, busily engaged in making music myself, I should have a department to train children in the use of the imagination.

“You will see at once how important that is if you stop to realize that we get emotional values through the imagination, and only in that way. I feel we have made the mistake of approaching our problem from the wrong end.

It is into the children, not into the older generation that we should instill the fundamentals of music, of the arts in general, or of living. They should be trained to get the fullest enjoyment from all the senses. If the imagination were developed from childhood we

Should a School Musician Know the Language of the Baton?

Didn't that stop you? That is the title of an article by Fred E. Waters, author of the Music Conductor's Manual, scheduled to appear in the December issue of The SCHOOL MUSICIAN. This article by Mr. Waters is not only entertaining but extremely enlightening. Mr. Waters will tell you a great many things about “the Language of the Baton” and his article will be illustrated with many interesting charts, clarifying the text. Don't miss this unusual feature. It is scheduled for appearance in an early issue. Watch for it.

would have audiences whose ears and minds were carefully trained to hear and appreciate good music. The listener would hear with the same appreciative and sensitive ear as that of the performer.

“It seems to me unfortunate, that the custom among the Anglo-Saxons is to teach children constant repression from earliest days, instead of self-expression. That self-expression needs to be governed by a keen sense of proportion goes without saying—but one long schooled in repression and restraint naturally finds it difficult to portray to his public, as a mature artist in later years, the big emotions that are the very life of opera and song.

“No doubt that is why we are so often accused of being cold, or of not loving our music as some of the other nations do. We are reserved, it is true; we constantly hold ourselves in check. Fortunately we have begun to change our attitude. We have not the tradition of some of the older countries, but we will have them eventually. We will produce and are even now producing great musicians.”

Mr. Johnson finished his remarks with this reason of his hope for the future of music in our country. “It is in the new generation coming from the schools, the millions and millions of children that are being taught the great fundamentals of music with their other lessons and the relation of these fundamentals to life.”



Photo No. 7



Photo No. 8



Photo No. 9

TWIRLING

By

L. R. Hammond

*Drum Major, Elmwood Park, Ill.,
American Legion Drum and Bugle
Corps, Post No. 686*

THE next movement from the cartwheel, which was described in the October issue, photographs Nos. 5 and 6, is to pass the Baton around the back. This is the elementary pass around the back without the twirl. The twirling pass will come later. Do a side cartwheel with the left hand. To do this, catch the Baton in the left hand with the palm up, ball to the rear. Now close your hand over staff and turn the Baton with a wrist motion to ball forward to the side front of the body, and then down to the ground, bringing ball up to the back and pass around your back into the right hand, as shown in photograph No. 7. After receiving Baton in the right hand, bring your right hand around to the side and a little forward with tip of the Baton toward the ground, as in photograph No. 8.

Now prepare for the two-hand spin in front of the body, which is the same movement as the side cartwheel, but done in front of you. See photograph No. 5, October issue. Bring the ferrule end up, at the same time giving the Baton a push by turning the hand over to palm up.

At this point the Baton is in the crotch of thumb and first finger and continues to turn by loosening the grip and allowing the Baton to ride over the thumb. Now, as the ball is moving toward the ground, thrust the left hand palm up over the right wrist, and catch Baton in the left hand, ferrule end pointing to the right. To fix this idea in your mind, think of crossing both hands, one below the other. The momentum of the spinning Baton will make it pass right into your left hand or vice versa. The hand that is making the catch is always placed over the one that has made the twirl. After you have grasped the Baton in the right hand, palm up, you turn the wrist so that the palm is down, and you are in the same position you were at the start of the movement. Repeat this over and over again making a continuous twirl. Practice this move-

ment quite a bit, particularly at the start of your twirling career, because it is one of the real basic movements of twirling.

From this movement we do an around-the-back twirl. Here's how you do it. After grasping the Baton in the right hand, move the arm to the right side, and at the same time give the Baton one complete turn as in photograph No. 9. Now, with extended arm a little to the rear, give the Baton one and a half turns, at the same time dropping hand to the back and rear of your body and catch with the left hand as shown in photograph No. 10. After grasping Baton in the left hand, give Baton one complete turn, allowing the ferrule end to go to the back of the arm, at the same time bringing arm up to about shoulder height and a little forward. Now you give the Baton one and a half turns by bringing the ball down towards you and ferrule end coming up around to the front, moving the arm all the while to the front of you. When you have turned your wrist over as far as you can, grasp the Baton with the right



Photo No. 10



Photo No. 11

hand, palm down, ball to the right, as in photograph No. 11.

Spend some time on this movement and after you have developed it, you will be able to throw the Baton into the right hand and make a continuous twirling pass, which looks very pretty. Be sure to practice this so that you get continuous movement and grace into it, without any halt or stop. After receiving the Baton in the right hand, repeat the movement. See photograph No. 11. This particular movement should always be done at arm's length and not too close to the body. It will look free and easy if you do it away from the body. In other words, reach out as far as you can when doing it. Another advantage is that you can do it on the march and while you are moving, if you keep it away from the body. From the twirling back pass movement you can go back to the two-hand spin, then the cartwheels and then figure eight and wrist twirls.

From the wrist twirl we will pass the Baton under the leg, while doing the wrist twirl with the right hand. Raise the left leg, and when the ferrule end is pointing forward, then pass ferrule end under the leg and grasp the Baton with left hand, bottom down, as in photograph No. 12, with the balancing end close to the right hand. The idea is to catch it at the balancing point so that you go into continuous twirls without a break. Now drop the left leg and do the wrist twirl with the left hand, and pass the Baton under the right leg.

Then you can go back over the movements again or start beating time.

To go into beating time from the twirling movements and do it without stopping is very effective. Never stop the motion of the Baton from one movement to the other. In order to go into beating time, do the figure eight with the left hand in front of you, the Baton held loosely at the balancing point between the first finger and thumb. When the ferrule end is passing over the left



Photo No. 12

side move the second finger around to the opposite side of the shaft from where it rests against the first finger.

Now make an upward sweep and bring the Baton over to the right side and forward as in photograph No. 13. Now allow the shaft to drop between the first and second finger, palm upwards. When the ball is up in the air, turn the hand around to palm forward, which causes the ball end to fall downward and when the ball end is in the downward position, grasp the shaft with second, third and fourth fingers. Then move the first finger around the shaft and alongside of the others, and you have a full grip on the Baton for beating time. Do this without slowing up in the movement.

I hesitate to give you too much at one time and will leave the fancy movements for the next article.

I would appreciate hearing from some of my readers who are practicing these twirling lessons, about any questions they may have in mind, or any explanations that I have not made sufficiently clear. It is rather hard to show these movements in full detail with a limited number of photographs. It would almost take a lecture accompanied by a motion picture film. So read the instructions carefully, point for point, and try to clear them up yourselves.

I will be glad to get all of your questions and answer them in a later issue.



Photo No. 13

A Ten Dollar Lesson in Trumpeting

The Third of a Series

By W. W. Wagner

THE inspiration for this article is a young man who recently came to me for trumpet lessons. He had been playing for some time but was having much trouble and was very badly discouraged. It seemed that his greatest difficulty was missing notes that should have been easy for him. Inaccuracy was his greatest fault and he was both embarrassed and discouraged to a point where he was about ready to give up the trumpet. I gave him a solo to memorize and after a week's effort he was unable to play it without looking at his music. He could play it fairly well with the music in front of him but could not do so without his music.

A number of years ago the writer played a vaudeville engagement with an orchestra and of course, all of the music had to be memorized. One poor fellow, a trombone player, simply could not memorize his music and spent many weary hours of practice in an effort to do so. Later when we were on our tour he was still having trouble and had to continue to study his parts daily to keep them in his mind. He was in the proverbial hot water all of the time and the engagement was anything but pleasant for him. What was the reason for his difficulty?

Was it a matter of a poor memory? Yes, perhaps, but there was something else wrong which was more fundamental

and which is more to be discussed herein. This is not intended as an article on "how to memorize," but to show you how to play more accurately and more easily. A poor memory is just a symptom which is at least partly eliminated when the root of the trouble is removed.

Before you is a sheet of music, a solo or a popular melody, which you have never played before. Look at it and what does it mean to you? Is it only a page with a jumble of notes and does it only mean so many eighth notes and quarter notes which must be played by pushing down certain valves? If that is what it means, it is almost certain that you are going to miss many notes the first time you play it. Or does it appeal to you in a different way? Does it appeal to your ear? Can you visualize the tune by looking at the music? Could you sing the number with a fair degree of accuracy? If you can answer "yes" to these last four questions you are on the right track but if you cannot answer "yes," then make up your mind that you have a job ahead of yourself.

Bb, D, F and even false fingering on Ab above the staff, and Bb above that are all played with the first valve. In a rapid passage it is very easy for the player to put down the right valve but play the wrong note if he has no clear mental picture of how the note should

SOUND before he plays it. Starting at middle B natural we have D[♯] and F[♯] right near it, all played with the second valve to confuse the player. A half tone higher comes a number of open tones, close together, which can easily be missed in spite of the fact that the player may be fingering them correctly.

It is obvious that the player must THINK his music and must cultivate the ability to create in his mind an accurate picture of how the music is to SOUND before it is actually played. This is not as difficult as it may seem and can be accomplished by constantly keeping it in mind. I would also suggest that the player secure a group of technical exercises and study a few measures very carefully before attempting to play them. Sing them, slowly, carefully. Then play them on your cornet or trumpet. Continue this sort of practice and I guarantee that you will play more accurately and that you will be able to memorize more easily.

A musician once told me a story of a young man who was hired by a concert company in which my informant was playing. He told me that this man had memorized his music for the entire concert by simply studying the parts and not actually playing a note until his first concert. This was done on the train under the observation of my friend. When he played the music, he did so

*The Wrong Way*

without hesitation and it seemed as if he had been playing this music for years. The secret of this apparently amazing feat of memory was simply this musician's ability to do the thing which we have already suggested within this article, plus an excellent job of concentration.

It is important, however, for the readers of this article to understand that this is not meant as a cure-all for a poor memory or for inaccuracy but it is one of the most common faults and one of the easiest to correct. Too many players try to do their playing without thinking and so far nobody seems to have discovered just how that can be done. To be mentally alert is or should be, the first rule that a teacher should give a pupil and no lesson should go by without reminding the student of it.

The player who can think a little faster than his neighbor, can execute faster on his instrument. The player who concentrates his mind on his music

plays better and makes fewer mistakes. The cornetist who is mentally alert is the outstanding performer. The musician who cultivates the habit of thinking what he is doing will play fewer "blue" notes and will improve his playing very markedly.

The student cornet or trumpet player will go to a teacher expecting to learn some mysterious "secret" which will immediately enable him to become an artist. It is true that there are certain things which the player must learn, to become better than average but there are other things, just as important, which he should be told about. These other things are deeply fundamental and are as important in learning to become a Lindbergh or a Babe Ruth as they are to the cornet player who is ambitious to improve his playing, not the least of which, is to THINK what he is doing at all times.

I have made two pictures to illustrate

*The Right Way*

to you correct and incorrect posture. If you will study them closely you will be impressed by the fact that one picture makes the player appear to be alert while the other picture impresses you as slovenly.

There are many things to be gained by correct posture such as better appearance, easier breathing, etc., but I have always been a firm believer that when a player sits in a slovenly fashion he is probably thinking that same way, and that if he sits up straight and appears to be deeply interested in what he is doing, that he has his mind on the alert.

Of course, we will always have the poser who may seem to be wide awake but who is only striking an attitude for the sake of appearances. Pose, if you must, because it will eventually become a habit . . . sit up straight . . . keep your mind concentrating on your playing . . . think what you are doing.

Acoustics of Musical Instruments

Written So You Can Understand It

By Lloyd Loar, M. M.

Noted Acoustical Engineer and
Lecturer at Northwestern Uni-
versity on the Physics of Music.

THE remaining acoustical characteristic of tone with which we should be familiar seems to be the most complicated of all. Yet this complexity is only apparent. It is only that the reason for this particular characteristic is not so obvious as the reasons for the characteristics of pitch and intensity. This remaining characteristic, which will occupy our time during the reading and writing of this installment, is the one that gives tone its individuality. It is whatever it is in tone that makes it possible to distinguish between different sorts of musical tone, even when their pitch and intensity are identical. Any certain note, as A at a frequency of 440, and produced with exactly the same degree of loudness, sounds entirely different from the violin, the violoncello, the trumpet, the voice, the piano, the flute, or any one of the numerous instruments used in music. There is even a distinct difference as between two instruments or voices of the same kind. This quality of tone that allows us to identify its source is known as tone-color or timbre, and the way in which we acquire an understanding of its basic characteristics is similar to our means of inquiry into the reasons behind pitch and intensity.

We will first study some oscillograph tracing photographs of various tones from different instruments as shown in the reproduction of them herewith. For the purpose of comparison we give first a photograph of the tracing from the tone of a tuning-fork, No. 1 in the cut. As we have already observed in the first installment of this series, the pattern is a smooth regular curve. The length of each wave pattern shows us the frequency, and its amplitude or the height of each wave gives us a standard by which to measure the intensity. The pitch of this tone is F on the top line of the staff, with A at 440. No. 2 is

the tracing from this same F as produced on the piano. Every effort was made to have the intensity of the two tones the same. As nearly as the ear could judge they were of equal loudness, and the amplitude of the two wave patterns indicates that they were, because this amplitude is the same in each trac-



Fig. 1 Tuning-fork tone.
Eight wave-patterns.



ing. Likewise the length of each wave pattern is the same in the two tracings, as we would expect it to be, because the pitch is the same in each case. And we have already seen that pitch is controlled by frequency of the units that make up sound, that is upon how many of them are generated in a second of time; we also know that the frequency of these units controls the length of their pattern in a tracing of this sort, and that the more of them there are in a second of time the shorter they will be in the tracing, while the fewer of them in a second of time the longer the pattern for each one in the tracing. So the two things that we know are the same in the two tones are accounted for logically in the two photographs. The

same pitch by the same wave-length or frequency in each, and the same intensity by the same amplitude or height of wave in each. But aside from these two similarities the two patterns are entirely different. The piano tone pattern is not a smooth regular curve as it is for the tuning-fork. It has several small indentations in it, and while these are the same for each wave so that each wave pattern for the piano tone is identical with each other wave pattern in the same tracing, these tracings show that the indentations in any wave are each one different from the other indentations in the same wave. It is certainly logical to assume temporarily at least that this difference in shape of the two wave patterns is accounted for by the difference of their tone color.

BEFORE we conclude finally that this is the case, however, a study of tracings from other tones is desirable. No. 3 is from another piano tone. It was played very loudly, and its greater intensity is shown by the greater height of the wave or its increased amplitude. It is also three octaves lower in pitch and its wave pattern is just eight times as long as that of the tuning-fork, or the F shown in No. 2. This shows a frequency for No. 3 that is one-eighth that of Nos. 1 or 2. An octave below No. 2 would have a frequency $\frac{1}{2}$ that of No. 2, an octave below that a frequency of $\frac{1}{4}$ that or $\frac{1}{4}$ of No. 2, and an octave below that a frequency of $\frac{1}{8}$ of $\frac{1}{4}$ or $\frac{1}{32}$ of No. 2. But the

pattern of No. 3 is entirely unlike that of either 1 or 2 and our ears tell us that the quality of tone is also entirely different. Even though 2 and 3 are both piano tones they haven't the same character. They would not have on any piano. The high F tends to have a brilliant, rather thin tone; the low F a rich,



Fig. 2 Piano tone.
Eight wave-patterns.

substantial tone—and the difference is not accounted for by their difference in pitch. Again it seems safe to conclude that the shape of the wave has something to do with tone-color. No. 4 is a tracing from the tone of a tuba playing C² below middle C and playing it *fortissimo*. This pattern has greater amplitude even than No. 3 and our ears tell us it is louder; in fact, when a tuba chooses to play *fortissimo* in its upper register nothing else in the way of a musical instrument has much chance to outdo it in the matter of amplitude. The wave pattern is five times as long as that in Nos. 1 or 2 and a table of frequencies would tell us that it should have 1/5 the frequency of 1 or 2 in order to produce this C². But the wave pattern is again entirely different from any of the others, just as the quality of tuba tone

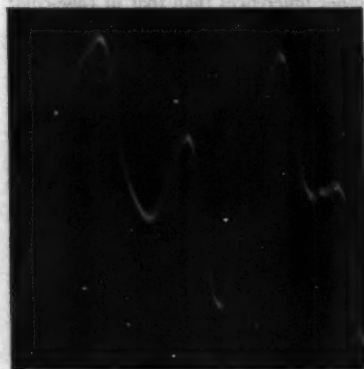


Fig. 3 Piano tone.
One wave-pattern.

is different from that of the piano or tuning-fork. No. 5 shows the tone from a violin playing the F an octave lower than the F in Nos. 1 and 2, and playing it *forte*. The greater intensity of tone over 1 and 2 is shown by the greater amplitude of the wave pattern, and the



Fig. 4 Tuba tone.
One wave-pattern.

difference in pitch is accounted for by the wave length which is twice as long as that in 1 or 2 and so would have half the frequency. But again the wave pattern is entirely different from any of the others, just as the violin tone is entirely different. Everything so far indicates that the difference in tone color of the five tones so far examined accounts solely for the difference in the wave patterns secured by this oscillograph method of analyzing tones.

IN order to get an idea of the elements in the tone itself that cause this difference in wave patterns, and perhaps the difference in tone-color, we will examine piano tone in another way. We all know that if two vibrating bodies are exactly in tune with each other

and if one of them is caused to produce tone, the other one, if it is reasonably close to the one sounding, will also begin to sound. The vibrations from the first will start the second to vibrating and its vibrations soon become powerful enough to produce tone. A convenient way to prove this is to tune the A string on a violin exactly to the A on a piano, hold the violin so its sound-board is parallel and close to the piano sound-board without the fingers touching the A violin string, then sound piano A vigorously. Violin A will immediately begin to sound. We can use this fact of sympathetic vibration to examine piano tone, and we will apply it to the low F shown in No. 3. Without using the sustaining pedal press down the key controlling the F² a half-step above the F shown in No. 3, found on the first space below the bass clef. Press this F² key down slowly and carefully so that the hammer does not strike the string. The damper in connection with this key is now raised and the F² string is free to sound if anything starts it vibrating. Keep the F² key down and strike the



Fig. 5 Violin tone.
Four wave-patterns.

F key below it firmly so that F sounds loudly, holding the F key down for a second or so and then releasing the key. If the F² piano tone has anything in it that is also in the F piano tone this will cause it to sound so that we can hear it separately and identify it. Do this in turn with each note in the octave above the F. The response secured will depend on the sensitivity of the sound-board for the piano used, but it will in any case tell us something.

FROM F² we get nothing. From G we may get a faint F three octaves above the open G string used. From



Intervals—	Octave.	Fifth.	Fourth.	Major third.	Minor thirds.	Major second.
Frequency Ratio—	1	3	4	5	6	7
Actual Frequency—	88	176	364	440	528	616
						704

(Cut No. II)

Ab we may get a distinct C two octaves and a major third above the open Ab. From A we may get an A two octaves above the open A. From Bb we get nothing. From B we may get a faint D² two octaves and a major third above the open B. From C we get a distinct C two octaves above the open string C. From Db we may get a faint F two octaves and a major third above the open Db. From D we get a distinct A one octave and a fifth above the open D. From Eb we may get a faint Eb two octaves above the open Eb. From E we get no response. From the F an octave higher than the low F key struck we get the most distinct response of all and of the same pitch as the F key pressed down so it will not vibrate the string. This low F piano tone which we have been striking is very evidently not quite what it seems to be. Instead of being merely this low F it has mixed in with the low F that we hear as the pitch of the tone a variety of other pitches that yet do not change the pitch of the low F itself and that we are not normally conscious of as separate pitches at all. If we arrange in order these other tones that we have identified as part of the piano tone for the low F, putting them on the staff for convenience and representing the low F itself with a whole note and the other tones with quarter notes, we have the following interesting relationship shown between the tones. The first interval is an octave, next a fifth, then a fourth, then a major third, then two minor thirds, then a major second. If we calculate their frequency relationship as indicated in the last previous installment of this series we find that the first added tone has twice the frequency of the low F, the next three times, then four times, then five times, six times, seven times, and eight times. The staff on the preceding page shows the low F, the added tones, and the intervals between them and their frequency relation to the low F.

IF we wish to attack this problem from another angle we do so as follows. A perforated disk with eight circles of holes is prepared as in our first installment. The inner row of holes nearest the center has four evenly spaced holes; just outside this row of holes is another with eight evenly spaced holes; then one with twelve evenly spaced holes; then one with sixteen evenly spaced holes; then twenty, then 24, then 28, and for the outside

row nearest the edge 32 evenly spaced holes. Next it is necessary to arrange so that a stream of air can be blown through any circle of holes and with any desired degree of force without interfering with the air-stream for the other circles, so that all of them may be blown, any two of them, any three, any four, etc., and with varying degrees of force for each. This is usually done with an air-pump and a tube leading from it to an outlet having a vent for each circle of holes on the disk, with a valve for each vent, to control the force of the air-stream. If we blow through the inner row only we get a certain pitch. If we blow through all the rows at once, making the inner row loudest and the outer weakest with the ones in between louder as they approach the inner row, we get the same pitch or note as for the inner row alone but with an entirely different tone-color. We can combine these various pitches in any way we choose, changing the intensity of them, changing the ones included with the inner row, but as long as the inner row is sounded strongly that is the pitch we hear and the other pitches, however used, only change the tone-color.

We see from this that musical tone is for the most part a complex tone. It is composed of other tones than the one we hear as the pitch of the tone, and the way in which these additional tones are assembled, their relative intensity to the tone giving the pitch and to each other, and their presence or absence, determines the timbre or color of the tone heard. Scientists call these parts of tones partials. The lowest one is the first partial, next the second, then the third, etc. Musicians call them overtones or harmonics, although it is not correct to do so. Overtones and harmonics are not the same. It will be remembered that the frequency relation shown by the piano tone analyzed and by the artificially compounded tone of the disk was in the proportion of whole numbers. The lowest pitched tone, which governs the pitch of the note and its place on the staff, is known as the fundamental. And the other tones were two, three, four, etc., times the fundamental in frequency. When this proportion governs the frequency of the added tones or upper partials they are consonant with the fundamental and blend it so thoroughly that their pitch is not heard. In this case it is correct to call the first tone the fundamental

and the ones above it harmonics. But the added tones are not always consonant with the fundamental, in some cases they are $6\frac{1}{2}$ or some other fractional number times the fundamental. When they are not a whole number of times the fundamental they do not blend with it smoothly, but stand out plainly and sound out of tune. The partials in bells are of this character, and bell tone for that reason sounds out of tune. Partial of this dissonant nature are properly called overtones.

THE term of the scientist, partials, applies to both harmonics and overtones and also includes the fundamental which is the first partial. Overtones are dissonant upper partials, above the first, and harmonics are consonant upper partials. There are no generally used musical instruments that produce dissonant upper partials or overtones. Bells do, so do triangles, tuning-forks when struck on the edge, and metal plates of a certain type.

Many of the tones from musical instruments have very few harmonics or none at all. Tones from any source around high C and upwards have a tendency to lose their harmonics; this is especially true of soprano voices, the flute, violin, and piano. It is noticeable that high tones on various instruments have a tendency to the same tone-color. The reason they do not sound absolutely the same is because we distinguish tones from various instruments by other differences than that of tone-color. The way in which tone starts and stops, the way in which the instrument itself produces the tone, helps to identify it with the instrument producing it. When any of these factors make a definite change of their own in the wave pattern, as they often do, then the change of tone they produce is a change of tone-color. But these factors do not always produce a change in the wave-pattern. For instance, a tone of high pitch that begins with an impact, sustains awhile and gradually dies out, sounds like piano tone even when it has no harmonics.

Much musical instrument tone of the lower and middle registers has as many as 30 harmonics, and most of it has eight or more. As we take up the different instruments individually we will learn more about their distinctive tone colors and harmonic proportions. Just now the important thing is to realize that most musical tone is very complex.

(Continued on page 43)

● Mr.
Andersen



How Good

Do You Really Want to be?

By Arthur Olaf Andersen

THERE ARE many degrees of finesse in musicianship just as there are many degrees of skill in every form of art. It all depends upon ambition! It makes very little difference whether or not you feel you are sufficiently gifted to slight practice on your instrument of choice for, even though things are easy of accomplishment, your degree of success will depend entirely upon your ambition.

We have known of countless gifted performers who never succeeded simply because of mental as well as physical laziness. Things came too easily for them and they failed to exert themselves to stabilize their endowments and bring them to the highest possible point of achievement. This all means lack of ambition. It would almost seem under such circumstances that a less gifted performer has a better opportunity of arriving at the top of his profession than would a really talented aspirant and it is invariably true that such is the case.

The plodder is the one who generally gets there, for he sticks and sticks until he has downed all the obstacles in his path and overcome all the mental and physical hazards.

Musicians are never over-endowed! There may be evidences of startling talent but such talent is limited and unless it is ripened into full power it means but very little. As an example, take the case of two violin students. One has perfect pitch, fine hands for fingering and bowing, retains easily all that is

taught to him. In other words, all is easy for him as he starts out on his career. The other is not so happily blessed with natural endowments. He has only a nominally good ear but keen enough to be developed. His hands are somewhat stiff and need constant attention in order to keep them relaxed and susceptible to reflex. He generally has to be told a thing two or three times before it finally sticks and altogether he is quite troublesome to his instructor. But—and this is important—he has a capacity for work that the talented pupil does not possess. Which of these two young men will get the furthest in his work?

The answer is quite evident for, without doubt, the greater natural talent will arrive at the point where his endowed resources end and he must labor in order to advance into the realm of actual accomplishment, while the lesser talent will not recognize the fact that the work has become more difficult, for it has all been plodding and grinding for him and it will naturally be regular routine in his existence. But this period of transition from studentship into mastership of his instrument is the crisis point in the musical careers of both and it must be

passed safely before either is safely launched upon the road to usefulness.

Thus far both have gained to about the same point in the work in hand and now the broadening process must take place. One is not a real musician if he thinks only of his ability upon his instrument. He must take up the allied studies necessary to round out his knowledge of music. He may be able to perform fluently and correctly, but does he bring out the melody and rhythm and general interpretative picture with an inner understanding of its content, or is it a parrot-like imitation of what he has been taught to do by his teacher? The former can be accomplished only through a wide knowledge of the language of music, its scales, chord-formations, chord-progressions, melody leadings, forms, etc. Music is as definitely a language to the serious musician as is any spoken tongue to the student of philology. The more one studies and absorbs appreciation, sight-reading, simple elements of harmony, transposition and general ear-training, the better interpretative performer he will become. It stands to reason that progress results only through a wider and deeper understanding of all the ele-

(Continued on page 42)

Having Ears Ye *May* Hear Not

Being An Article for Timpanists

By Malcolm J. Young

THE good timpanist's most indispensable asset is a nice ear. In fact, if he is to be at all worthy of the name, he should have absolute pitch. Accuracy in tuning and intonation counts far more than technique, in this case. Better be a poor technician with a well-developed ear than a fine technician with an undeveloped ear. There has, in times past, been an idea which has gained considerable prevalence, even among professional musicians; videlicet, that "anyone can beat a drum." The idea is all very well in itself, but the fact is that in band and orchestral work the drum is to be *played*, and not *beaten*. There is really quite a considerable difference between the two terms.

The timpanist's position in the percussion section is the most responsible of all, in that he is the only member of the section who must depend upon his hearing for correct intonation. The bell-player and xylophone-player, like the pianist, have their keyboards set, and as accurately tuned as is possible. The timpanist, however, like the string-player, and, to a lesser extent, the wind-player, has no guide, such as the keyboard, to help him, but must depend entirely upon his own ear. Further, as atmospheric conditions alter from day to day, there is no absolutely sure way, other than dependence upon the ear, to obtain perfect intonation. The changing atmospheric conditions affect the tension of the timpano-head, so that the same pedal-position, or screw-tension (in the case of hand-tuned drums), will not always produce the same tone on any two different days.

Those drummers who have a knowl-

edge of the piano keyboard know that the third, or farthest to the right, of any group of three black keys is Bb. The lone black key at the left of the keyboard is also Bb. This is the note to which the band is tuned. The instrument which sets the pitch is usually either the clarinet or the oboe. The Bb which this instrument sounds in setting the pitch for the band is identical in pitch with the fifth Bb-key from the left of the piano keyboard. This note is written on the third line of the treble clef. The Bb used by the timpanist sounds two octaves lower, and hence is identical in pitch with the third Bb-key from the left of the piano keyboard. This note is written on the second line of the bass clef.

The orchestra tunes to A in the same manner that the band tunes to Bb. A is the white key immediately to the left of Bb on the piano keyboard.

To some people, the two preceding paragraphs will seem ridiculous, but I am keeping in mind the fact that some drummers are not familiar with the piano keyboard.

It is recommended that the piano be used as a guide for practice, rather than the bells, xylophone, or vibraphone, because the three latter instruments do not possess the actual pitches used by the timpanist. As he gains proficiency in working with the piano, however, he is urged, first to substitute the bells for the piano, in order to gain practice in achieving perfect intonation from a given tone outside the range of his instrument (as he will be called upon to do in receiving the pitch from the oboe or clarinet), and later to dispense with the bells, and depend entirely upon his

own ear. This is the final, and most difficult, stage in the development of an accurately-trained, or "nice," ear.

THE compass of the ordinary pair of timpani is one octave, from F, in the first added space below the bass clef, to the f one octave above, on the fourth line of the bass clef. In terms of the piano keyboard again, F is the white key immediately to the left of any group of three black keys. The two F's in question are, respectively, the second and third from the left of the keyboard. All the chromatic tones between these two F's can be sounded by the timpani. They are non-transposing instruments, which is to say that the notes written for them range from the F below the bass clef to the f on the fourth line of the bass clef.

Each drum has a compass of about a major sixth; the larger from F, in the added space below the bass clef, to d, on the third line of the bass clef, and the smaller from a, in the first space of the bass clef, to f, on the fourth line of the bass clef. Extensions of range, both upwards and downwards, are called for very frequently, and, while it is possible to force the normal size timpani upwards or downwards, the quality of these highest and lowest tones is greatly improved if larger or smaller sized drums are used for them. The extremes in range rarely go below Eb or above A bass clef. This latter tone (a') is the lowest A on the large concert-size xylophone, and is also the lowest A on the vibraphone. The reasons against the use of these instruments as tuning guides in practice are, therefore, sufficiently clear. Most symphony orchestras use three or four timpani, to insure a smoothness of tone-quality throughout the range. The timpanist of one of our finest orchestras

contents that each drum has an *effective* range (by which he means perfection of tone quality, with neither undue harshness nor undue weakness) of only four tones.

IN practice, both timpani should be tuned to one of the tones common to both (such as A, Bb, B \sharp , or C). The piano should be used as a check on accuracy of intonation. The utmost care should be taken that the heads are evenly tensioned all around, and that the tone is accurately pitched when tested at *each* hand-screw. In the case of the larger timpano, the tone will be near the *top* of the range; consequently, the pedal (if any) will be in an almost horizontal position. In the case of the smaller timpano, the tone will be near the *bottom* of the range; consequently,

the pedal (if any) will have the heel pushed down almost to the ground.

One of the many superiorities of the pedal timpani over the hand-tuning type is the greater ease with which the former are tensioned. In the case of the hand-tuned drums, it is necessary to test them very carefully and painstakingly *after each change of pitch*, to insure evenness of tension and trueness of pitch; whereas, once the pedal timpani are carefully tensioned at the lower extremity of their range, the pedal mechanism automatically equalizes the tension on each hand-screw as the pedal is moved up or down.

AFTER the timpani have been tuned to a common tone, one should be left at that pitch, and the other tuned to other tones in its range.

For example, if the two drums have been tuned to Bb, the larger should be kept on B while the smaller is taken up to B \sharp , C, C \sharp , D, Eb, E \sharp , and F. The smaller should then be brought back to Bb, and the larger taken down to A, A \flat , G, F \sharp , and F \sharp . These intervals should be carefully checked, as to accuracy, first with the piano, later with the bells or xylophone. Both of these latter instruments sound two octaves above the timpani, and their use will afford the timpanist practice in tuning from treble instruments. As soon as the timpanist is able to work unaided by either piano or vibracussion instruments, he may be said to be well started on the road toward the acquisition of an accurate ear, without which he cannot hope to travel far in his chosen field.

Raising Money for Uniforms

SCHOOL Bands have made so much progress in the last few years that they are recognized as a part of the regular school curriculum, and in a great many cases receive the support of school funds to the extent of purchasing the odd instruments which the students themselves do not own, and in addition provide funds for the uniform equipment. Usually, however, the money for this purpose must be raised through the efforts of the Band itself, or its sponsors.

It has been said that it is easier to raise money to equip and uniform a School Band, than for any other civic enterprise, and undoubtedly this is true, as it would be hard to name any other one local organization in which the community as a whole has a more personal interest.

Methods that have been employed to raise money for the purchase of uniforms are so numerous that it would take a volume to mention them all. In most cases, it is not one method, but a combination of several that may reach the ultimate goal. Quite often the money may be raised by giving weekly Summer Concerts under contract with the city. Over 30 States have passed what is known as the Two Mill Tax law enabling municipalities to pass a law levying a tax not to exceed three mills on assessed valuation, for the support of a Municipal Band. Where a regular Municipal Band is not

maintained, the School Band is often engaged for the purpose and the resulting remuneration will go far toward, if not actually paying for the uniforms. If a contract with the City is not possible, there can at least be two school band concerts during the year for which tickets are sold to the general public. A ticket selling campaign by members of the band and its boosters usually proves very successful.

There are many instances of some civic organization such as the Rotary Club, Lions Club, or Kiwanis Club employing the band for special occasions at a fair remuneration, and in many cases even though the opportunity for such work may not present itself, you can usually count on these organizations for support as they recognize the value of the School Band in its relation to the City.

Tag Days will also provide some revenue, and if those who sell the tags are equipped with uniforms at the time, this will prove even more successful. We have in mind two instances where the schools had decided on the type and quality of the uniform and placed with us an order for four complete outfits which were to be used on the students selling tags in the most strategic locations. In both instances the results were more than up to expectations.

Another instance is recalled where the school band rented an unused Opera House at a very nominal cost

and gave a Picture Show once a week. Naturally each member of the band, as well as many others in the school kept the occasion well advertised, and the Band usually played one or two numbers before the start of the show. Other instances are on record of a tie-up with local show owners for a percentage of receipts on certain nights.

There are many other methods such as giving Pageants, holding School Carnivals, and in sharing in some athletic events in which the Band plays a prominent part.

Possibly one of the most widely used is a solicitation of various business houses and individuals.

Incidentally it is not at all uncommon, and in fact is quite a practicable thing in many cases, for the School or the Band as an organization to own the cap, coat or cape, and the individual furnish his or her own trousers or skirt. There is nothing to be lost by the individual in such cases, because usually the garment is of such a nature that it may be utilized after the period of service in the band expires, and it should be borne in mind that while wearing the uniform the individual is not wearing out his civilian clothes. Uniforms are really not an expense, as they replace garments, often of a more costly nature, to say nothing of the prestige they give the organization.

Take It . . . or Leave It

By Ed Chenette

UNSYNCHRONIZED syncopation: Being no singer I will now sing "Illinois loyalty" as the words and music are synchronized in syncopation:

"We're lo-YAL to you, Illinois,
We're or-ANGE and blue, Illinois;
We'll back YOU to stand, 'gainst the
best IN the land," etc.

Then on down to the chorus:

"Bring out that dear old flag of
or-ANGE and blue,
Lead on you sons and daughters,
fight-ING for you," etc.

Now if one were to get up and recite the words in that peculiar accent he would be placed in class XYZ, etc. Still a great educational system will put out a song which HAS to be sung in that ungrammatical manner. Why? I don't know, do you? The words alone are all right; the melody alone is all right; but the two together are as fitting as a bass drum accompaniment to a flute solo. Yet with swelling chests and yodeling throats we loudly proclaim in a misfit manner that "We're lo-YAL to you, Illinois." Seems to me our loyalty might be better used in singing this song correctly as I have it written on the accompanying manuscript, using the half and two quarter notes in place of the quarter, half and quarter. We should use sense in our sentiment. And, speaking of the harmony as used in the band arrangement in this number, four measures before the chorus, the chord is a temporary dominant seventh of A flat which is the key of the chorus. Yet we find the melody using D natural twice against this harmony employing D flat. I believe every student of harmony would call that an error.

Going ahead with songs, we all know that beautiful hymn, "Abide with me." The words are beautiful and so is the music; yet the two do not synchronize. Take the first word, "Abide." We find the "A" as the stress word, using two beats of the first measure. As far as

we know the word might be "A-round," "A-bove," "A-lone" or any such. The "A" should come on the up beat, on a quarter note, while the "BIDE," the strong part of the word, should come on the first or strong beat of the measure. Again in the fifth measure we find the article "THE" employed against a half note in the first half of the measure. In next to the last measure we find this word "abide" as it should be used.

As far as popular songs are concerned the great majority of them are correctly written as regards the fitness of words

and music. One of the glaring exceptions is that old song, "After the Ball," which we know made its author rich and famous. We find, in the chorus, the quarter note, the dotted quarter note and an eighth note, using these words: "Aft-er the," which, when sung to that melody makes us say "Af-TER the." This number should use a half note followed by two eighths, the first eighth being slurred to the half. And, by the way, we find so many songs such as this and Illinois Loyalty, where a word is di-

(Continued on page 45)

Illinois Loyalty

The musical score for "Illinois Loyalty" is presented in two systems, each with a vocal line and a piano accompaniment line. The first system shows the syncopated version of the melody, while the second system shows the corrected, unsyncopated version. The lyrics are written below the vocal lines.

Verse 1 (Syncopated):
 We're lo-YAL to you, Illinois,
 We're Loy-al to you, Illinois;
 We'll back YOU to stand, 'gainst the
 best IN the land...

Chorus (Syncopated):
 Bring out that dear old flag of
 or-ANGE and blue, Lead on you sons and daught-ers, fight ING for....

Verse 2 (Corrected):
 We're lo-YAL to you, Illinois,
 We're Loy-al to you, Illinois;
 We'll back YOU to stand, 'gainst the
 best IN the land...

Chorus (Corrected):
 Bring out that dear old flag of
 or-ANGE and blue, Lead on you sons and daught-ers, fight-ing for....

"Beethoven's" Rhythmic German Dances

Theodora Troendle
Interprets Them
for Those
Who Play the
Piano

• Miss
Troendle
•



MOST of us have the idea that Beethoven was an austere recluse, anti-social, irritable, ill tempered and irrevocably hampered by his infirmity of which we hear so much. Personally, I doubt if Beethoven's deafness hampered him a tenth as much as his biographers would have us believe. It came upon him gradually as the result of a streptococcic infection which could, today, be easily cured. Unfortunately, medical knowledge was, in his day, so in its infancy that many trifling diseases and also diseases that are not trifling but which yield to scientific treatment, were allowed, through ignorance, to wreak a heavy vengeance upon many of our great geniuses with an incalculable loss to posterity. Among the musicians the toll was particularly heavy; Mozart, Schubert, Schumann, Mendelssohn all died, in the light of modern medical science, unnecessarily early. Chopin and Weber, who died of tuberculosis, also might have been spared many more years with the proper diagnosis and treatment of their disease. But Beethoven by the time he had become

totally deaf had acquired a tremendous technique and could hear with his inner ear so perfectly and accurately that I doubt if it had any effect upon his artistic creation. No doubt, it was a social handicap, but great creative geniuses live in a world of their own creating and depend less and less upon their fellowmen for inspiration and stimulation. They are prophets who are way ahead of their time and only minds with extraordinary vision can appreciate them.

But Beethoven as a young man was more inclined to occasional frivolity than we generally imagine. He complained in some of his early letters that he would have loved to dance more but unfortunately could not keep time well and was in consequence not overly popular as a partner (See Becker's *Life of Beethoven* translated from the German.)

But whether or no Beethoven's marvelous sense found expression in dancing it is certain that dance rhythms interested him intensely. One has only to remember the last movement of the Seventh Symphony. I defy anyone to listen to it without tingling in every nerve. It is so full of abandon that one knows that a truly austere spirit never

could have conceived those infectious rhythms.

The same advice holds for all three of the German Dances. They are in character rather similar to country dances, rustic in character. That they should be extremely rhythmic goes without saying. But there is also a good humored spontaneity about them which makes them exceedingly delightful pieces to add to one's repertoire if properly played.

As in everything of Beethoven's, good orchestral effects and great attention to finish are of primal importance.

The second and third dances are the more effective of the three but in none of the three will any outstanding difficulty be met with as in the Sonatas.

It is interesting to note how in these days of radio and general indifference to classical music how the Master of Bonn is holding his own. One scarcely hears a broadcast of classical music that does not feature a Beethoven Symphony. One hopes that the coming generation may have a more sympathetic understanding in consequence and that music, the most subtle of the arts, may in consequence enjoy a rebirth and a new and deeper significance in the hearts of the American people.



Here is the latest photograph of the Oxford, Mich., High School Band, which won 2nd place at the National Band Contest last spring. They are also Michigan's State champions for 1930 and 1931. G. F. Dunbar is their proud director.



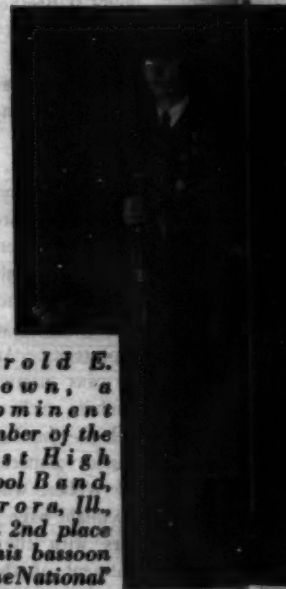
Director Allen J. Sherman (left) and his Lorimer High School Band are convinced that they will give their competitors at the Iowa State Festival competition "a-plenty" this fall. In the State Contest last spring they won first in the marching division.



Joliet High School Band, Joliet, Illinois, presents to you their champion bass clarinetist, Julius Turk, winner of second place in the National contest.



The Dearborn High School Band, Dearborn, Mich., composed of fifty-two members, drum major and all, have consented to "look pretty" for us. Under the baton of their efficient director, John E. Teisenthal the band won 2nd place in Class B at the State Contest, 1931.



Harold E. Brown, a prominent member of the East High School Band, Aurora, Ill., won 2nd place on his bassoon at the National

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Amidst this beautiful forest scenery we have the Elkhart, Indiana, High School Orchestra, winners of second place in the "Hoosier" state contest last spring. Their various string ensembles have also placed first in the State and National contests. To the left is their director, David W. Hughes.



Nathan Gordon, talented violinist of Cleveland, O., won 1st and 2nd respectively in National and State solo contests last spring. He has been a member of the State orchestra for two years and is now concertmaster of the Cleveland Symphony orchestra.



Before these gateways stand the Crestline, Ohio, High School Orchestra, lucky winners of the much coveted first place in the Ohio state contest held this last spring. Above we have their superintendent, Russell B. Smith.



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« We See by the Papers »

Hear Ye! Hear Ye! School band and orchestra musicians. On these pages we meet each month to greet our neighbors and make friends with fellow students in the schools of every state. The purpose of my department is to bring to you intimate news of your distant friends; and to show you as many of their pictures as I can obtain. Of course, I look to my News Reporters in every school for these bits of gossip. But each and every reader of "We See by the Papers" is urged to help make this department the most lively and interesting in this magazine. Will you write me?

Neta Ramberg.



Oregon's Champion

Now who do you think we have here? Of course, we all know that he is a prize winner. In fact, Edward Torgersen of



the Corvallis High School Band is Oregon's best high school saxophonist. He won first place in the Oregon state contest last spring on his prized Eb alto saxophone.

A little bird told us that there were bright prospects ahead for a big future in the musical world for Edward. He really wouldn't have had to tell us that because a state champion usually makes a non-stop record to the very top.

Austin Gets Going

The Austin High School Music Department under the direction of C. V. Sperati is "warming up" (as we would say) southern Minnesota. With a big band and orchestra, boys' and girls' glee clubs and a chorus of 150 an intensive program of musical events have been scheduled for this fall.

Moses Presides

At a recent meeting of the Bismarck (North Dakota) Juvenile Band the officers of the coming season were elected. George Moses is now president; Nina Melville, vice-president, and Charles Shearn, secretary-treasurer.

The band recently sponsored a con-

test among its members for writing lyrics to some popular song and at this meeting the contribution of Emily Belk was chosen. Her words were written to the tune, "The King's Horses."

Divvy Up, Don!

Well, Donald, it looks like you will have to move over a bit and make room for a lady. Dorothea June Cox of St. Elmo, Illinois, just won't let the boys have all the honors. They, at least, must divide them. Here is her story: "After reading the record of Donald Tingle of Modesto, California, in the October issue of THE SCHOOL MUSICIAN I find that he is said to be the youngest musician to ever enter a solo contest.

"I beg to differ with this statement. I am a girl fourteen years old, am a Junior in high school. In the band contests in the spring of 1930, at the age of twelve years I won first place in the district and second in the state (did not tie) and received honorable mention in the National Contest at Flint, Michigan. Donald will have to at least share honors with me, for I am a girl. I also play the trumpet. I competed, too, in



the state of Illinois, which I believe holds the rank of the best band state in the United States.

"I have belonged to the St. Elmo Concert Band for four years and have held first chair in cornet section for three years. Our band has a long record of winning, never failing to place in a state contest and winning third in the National Contest at Flint, Michigan."

Lakeview Notes

The Lake View High R. O. T. C. Band, Chicago, recently had their election of officers and several promotions were made. The lucky office holders are: Cadet Major, S. Keach; Cadet Captain, E. Harris; Cadet First Lieutenants, J. Freidl, J. Menk, D. Wise, R. A. Peterson; Cadet Second Lieutenants, C. Williams, J. Cole, B. Hanck, F. Wills, T. Harris, F. Simon; Cadet Sergeant Major, G. Greenwald; Cadet First Sergeant, I. Marks; Cadet Staff Sergeant J. Miller.

The Lake View Concert Band is planning a big concert to be given on December 11 and 12. The program will include marches, overtures, waltzes and novelty numbers. A big ticket sale is anticipated as the proceeds will be used to purchase new instruments.

Leonard, Our Composer

Leonard Focht of the Lincoln, Nebraska, High School was announced the winner of the senior class song contest. Leonard wrote both the words and music so it can truly be called his composition. He will be given two tickets to the senior class play.

Cadets Tour Europe

You couldn't even get a word in edgewise to hear the boys of the Manlius (New York) Cadet Band tell of their thrilling trip abroad this past summer.

Sailing from New York, they docked at Oslo, Norway, where an excursion into the mountains disclosed many beautiful wonders, including the Olympic ski jump. Then the Cadets went by boat to Copenhagen, Denmark. Here they played at the Tivoli Gardens to an enraptured audience of some seven thousand people.

In the Winter Garten, the largest vaudeville theatre in Berlin, the band scored another success. The audience demanded encore after encore until after several curtain calls, the rest of the show continued.

And so it was in the six different countries they visited: the boys were treated royally. Captain Botts, their director, says that each member of the band feels that he has completed an adventure he will never forget.

"Babe" Knows How

One of our fellow musicians, David (Babe) Westgate of Blackwell, Oklahoma, is one of the best clarinetists in



David Westgate

the Southwest. Only seventeen years old and a senior in high school, he was given the first award for clarinet in the annual musical festival held recently by the Southwestern College. There was keen competition from 42 cities but David, in the usual way, won over all.

Send in the news of music in your school. I'll be expecting all of it.



Get a Load of This! From Bessemer

Caught in the act? They surely were this time. The Bessemer High School Band, Bessemer, Michigan, was on their way to one of the many school football games when this picture was snapped. They are loyal followers of their Upper Peninsula football cham-

pions, the Bessemer Speed-boys, and as such have played at every game this season. I bet the Speed Boys get some music. When they are not traveling, their director Harry Reinhold, keeps them busy practicing drilling, marching and concert playing.

No Repression Here

There are now fifty-six members in the first band at Stockton High School, Stockton, California. This is the largest number in the history of the school.

Well, it surely is good to hear of something increasing in spite of the "repression." By way of instilling interest in their organization a contest is being waged between the woodwind and brass sections. When a member of either section memorizes a band number his section receives five points. Hope they let us know the results.

Home Town Recognition

The North High String Trio, Des Moines, Iowa, composed of Edwina Wheeler, Julia Wilkinson and Dorothy Cooke, were recipients of a plaque presented to them recently by the P. T. A. The honor, of course, was bestowed upon them from their winning of second place in the National Orchestra and Band Contest held in Cleveland last spring. The plaque now reposes in the school trophy case.

By Hook or By Crook

The Wausau Senior High School band, Wausau, Wisconsin, must get at least thirty-seven more uniforms so they can completely outfit their total membership of seventy-seven musicians.

To accomplish this feat they have undertaken the task of sponsoring a movie at the Wausau theatre November 17, 18 and 19. Studying new music is surely

keeping them busy the last week or so. Their director, Mr. Grill, says that his band has already accomplished what they generally do in one year. Now that's a record what is a record!

Our Ray Reports

The Chester High School band and orchestra of Chester, West Virginia, recently purchased an entire new set of instruments for their rapidly increasing music departments. There are now forty-five in the band, twenty in the high school orchestra and twelve in the grade school orchestra. Plans have already been made for a big concert which they intend to give in December.

Abilene's Future Champs

The Abilene (Kansas) Junior High Band has grown to an enrollment of forty-seven members since last year. Their director, H. E. George, instructor of both the junior and senior bands, is very much enthused because it is the junior band members who will make up his senior band next year, and when one is working for championship, good starting material is not to be neglected. The members are: Violin—Miller, Machen, Jones, Bevan, Bath, Watkins, Lambert, Stants, Van Sickle, McCleskey, Custer, Sellers, Dawson, Kramer, Skillman, Eppler, Seaton; viola—Rosemary Hogan; cello—Young, Thurman, Andrews; cornet—Aven and Loren Eshelman, Easterday, Hirshman, Menges, Sechler; trombone—Charles Horner, Pass, Cress,

Cook; clarinet—Pinkham; Miller, Myers, Wilson, Cole, Amess, Johnson, Tilton, Olson, Kliwer, Green; saxophone—McMillan; Duckwall, Adamson; piano—Annette Klager.

The Symphonium Club

For those members of the Abilene (Kansas) Senior High band and orchestra who are interested in advanced music study and wish to continue music in college, the Symphonium Club is just the thing you should join. Of course, every club has its restrictions and this one requires you to be a member of the uniform band or orchestra. At their first meeting this year, officers were elected and details of their duties discussed. A short musical program was also given after the business session.

Too Good?

The Lincoln High School Band has such a good record it does not have to enter the Nebraska state band contest this year. One of the rules and regulations of band and orchestra contests says that any band or orchestra that has won first place three times cannot enter until the year after the following contest. But don't think they are falling down on the job just because they are so good. No, I should say not. Their director, Bernard Nevin, says that this year's band far surpasses his previous bands, and they are working diligently on concert practice and marching.

No Longer Buck Privates

At a recent meeting of the band officers of the Lincoln (Nebraska) High School Band, Bernard Nevin, the director, appointed corporals for each section of instruments who will be responsible for the conduct and appearance of their group whenever the band makes a public appearance. The boys who were given this responsibility are: first clarinet, Charles Minnick and Robert Campbell; second clarinets, John McKee; alto and flute, Paul Ward; saxophones and baritones, Don Reardon; horns and oboes, George Howard; trombones, John Jarmon; trumpets, Don Douglas; basses, Homer Rowland; drums, Charles Ledwith.

Reporters! Where are your news items? Please write me before December fifth and tell me all the news. I'd like lots of pictures if possible.



Charley Higgins
Our Champion

NEW RIVER STATE COLLEGE, which has one of the finest bands in West Virginia, is now boasting the snappiest little drum major in the state in Charley Higgins, a nineteen-year-old youth who picked up his trade of swinging a baton and leading a band only during the past year.

Prof. Edwin H. Peters, who is an authority on things musical when it comes to bands in the mountain state, developed Higgins in one year to be the best major that has ever appeared before the people of West Virginia.

Higgins, who has appeared before large football audiences at Charleston, the capital city of West Virginia, has carried off the wildest enthusiasm of the crowd on more than one occasion. In Montgomery he is admired as the most prominent figure of the college, while on the football trip which New River State College made to play Waynesburg College this fall, Higgins was again claimed as a wonder by the citizens of that section of the Keystone state.

Colorful, snappy, and full of ever new inventions among his repertoire of tricks which he can perform, Higgins keeps his fans so interested that there is scarcely a word audible until he finishes a performance.

Being only nineteen years old, our hero has a bright career ahead of him. He has carefully practiced his art in spare moments, and last summer he

would sometimes put in as much as an hour at a time between working hours at a soda fountain.

Higgins' home is at Beckley, W. Va., where he was a member of the high school band, playing solo cornet.

Central's New Songsters

At Central High School, Kalamazoo, Michigan, the girls have formed the Euterpe Music Club for those interested in glee club and instrumental music work.

Just a secret about the name—it's really not mysterious. According to Greek mythology it means the muse of music.

The club already contains many outstanding pianists, violinists, and singers. It is planned to have a musical program either of talent within or outside the club, once a month. At the other meetings which are held twice each week, three part songs are to be rehearsed and sung.

Early Hours

The band and drum corps at Stockton High School, California, are up early these days for practice. Why, only a week or so ago they were at school at 7 a. m. rehearsing for their appearance at a football game with Modesto.

Such spirit and integrity should produce good results out west this term.

"On Fort Dodgers"

The Ford Dodge High School Band of our renowned corn state, Iowa, now has a new arrangement for their school song, "On Fort Dodgers." The presentation was made recently by Karl King, and it certainly was welcome, for heretofore the melody has been played by ear.

Joliet Band Chromatics

Ernest Johnson and Bill MacDonald of Joliet High School Band may be called the long and short of it, for Ernie towers 6 feet 5 inches above old Mother Earth and Bill displaces only 4 feet 10 inches of air. Anyway, they get their names in the paper. Do you?

A. R. and His Boys

After a long siege of practice the Joliet High School Band, under the direction of A. R. McAllister, gave their annual fall popular concert on the evening of October 30. Practically the

whole town turned out for, the event because they are all backers of their championship band. Carl Mader of Forest Park, Illinois, and composer of the "A. A. Harding March," was invited to direct his own composition which opened the second half of the program.

The proceeds from this contest will be used to buy the gold medals that the band boys are eligible to wear as a result of winning the national contest at Tulsa last May.

De LaSalle Can Drill!

When the De La Salle High Band, Chicago, Illinois, played at the De La Salle-Mt. Carmel football game at Soldier Field, Sunday, October 25, it formed the letters D L S in front of the De La Salle stands and an M and a C in front of the Mt. Carmel stands. (Wonder if they practiced the special article in the October issue?)

Tom Fabish, drum major, did some fancy baton twirling to amuse the spectators, as did J. McGee, Black Horse Troop drum major. And with the Scotch kilties and their inseparable bagpipes, hornpipes and drums present, there surely was plenty of excitement.

Marg. "Sunny" Sisson Reports

We of the North High School, Columbus, Ohio, are naturally very much interested in the plans and achievements of the various bands and orchestras around us, especially since we took second place in both band and orchestra contests last year.

Our organizations each have a membership of about eighty. To our director, Mr. Wilbur H. Lehman (President of the 1930 Ohio State Band and Orchestra Assn.) we give full credit due him for bringing us to the top in both of the contests.

Our band was very fortunate last year for several reasons; we had a perfect trip to Berne, Indiana; our string quartette placed second in the state and fourth in the National Contest; we have as a member of our band the 1930 National saxophone champion, Bill Casey; and we had six soloists who placed first in the state.

Well, enough for our merits. I might say that THE SCHOOL MUSICIAN has the strong support of all of its subscribers in North High School.

Those who are content to remain in the valley will get no news from the mountains.

Fruita's Wildcats Devour Second Place



At the Western Colorado Band Tournament at Grand Junction, Colorado, this spring, Fruita Union High School Band of Fruita, Colorado, won second place in Class B. This was the third year of competition for the "Wildcats"

and according to their director, Charles Nicholls, they are getting better every time. As this contest is held annually the National School Band and Orchestra Association recognizes it as the state contest.

Here Is a Record!



In the final contest between Class A and B bands at the Nebraska State Fair this year, the Table Rock High School Band won first honors. They had previously won in Class B, scoring the highest of any band at any previous contest with a grade of 98½.

Last year they entered the state fair contest in Class C and won first.

In August, 1929, just nine months after their first band rehearsal they entered the state contest as a member of Class C bands and won first over three competitors.

This enterprising and popular band was organized in October, 1928. Individual instruction and group practice

was the main routine until their first regular band rehearsal in December.

Mr. August Hagenow, instructor and director of the Table Rock High School band, attributes the marked success attained by this band to a happy combination of fortuitous circumstances. To have a prize-winning band the members must be cooperative, faithful and attentive to their practice and organization. In addition to this it is necessary that the parents take a thorough interest in the band and its activities.

All this has been true of the Table Rock High School Band to such a degree that winning first prizes has been the rule.

It's Up to You, Central

The Central High School Music Department, Detroit, Michigan, recently conducted a survey which shows that in their school there are one hundred and twenty-four pupils who play the violin, yet only thirteen are in the orchestras. Thirty-two play the trumpet, ten perform on flutes, nineteen play saxophones, twenty-three the clarinet, thirteen the drums, six the cello, and

two each on the tuba, mellophone, French horn, and oboe. Five pupils play the trombone, and four the string bass.

Central, which has a high rating in the country, has, as yet, no band organized for this year. Mr. Harry Seitz, head of the music department, is urging everyone who plays an instrument, whether for band or orchestra, to see him at their earliest convenience.

« Studenten-Stimmen »

His Own Idea

This communication is in regard to the letter of Musician Otto Zmeskal of Chicago, who questions Mr. Wegner's proposal. The National band and orchestra contests have fine objectives and create keen competition but the question of finance is the main obstacle.

Lincoln's wonderful orchestra was unable to raise the money to go to Cleveland.

In order to obtain a more recognized winner and one more representative of the Nation, Mr. Wegner suggests that we have sectional contests. I approve of this, but to save money why not eliminate the National contest after this? You ask how we could decide the winner?

Here's my idea. Divide the forty eight states into eight sections and then select the most centralized spot in each individual section at which the bands could meet. Each section could allow about three days for the contest.

Now we must have judges and I suggest that you select but five, say Sousa, Pryor, Simon, King and Goldman, to judge each of the eight sectional contests in rotation.

After all the contests are over let J. E. Maddy have the score sheets; rate the bands according to score and there you have the National Champion.

In case of a tie, the tying bands could play over a radio station and let the same judges decide again.

Sure it would be expensive. So is the present way. One could, however, work out a budget for such a contest by having the different organizations give their share and get the railroads to give a cut rate for the traveling expenses of the judges. Although this plan is in sympathy with Mr. Wegner's, I believe it would help to reduce expenses. Sincerely, W. M. Higginbotham, Geneva, Nebraska.

Paging Mike

I liked the article on baton twirling by L. R. Hammond in the October issue. The "Ten Dollar Lesson in Trumpeting" is worth ten times that. Keep it up.

Now I know a good use for toy bandmen as shown in the story by Eugene F. Heeter. Perhaps Santa Claus

will come down our chimney with a set for me.

Who is this "Machine Gun Michael"? Is he serious or is he kidding the editor and all of us? I can't figure him out at all. He sprinkles sense with nonsense.

I used to play cymbals in our band, so I am waiting for smart aleck Michael to unload some secrets about the art.

Let's have more interchange of ideas such as the one by Otto Zmeskal, Jr., in our columns. That boy writes like a lawyer and he knows how to plead his cause. I hope I haven't overstayed my leave. As a closing suggestion I recommend that you have experts on brass, reed, and percussion analyze some of the contest pieces, particularly some of the difficult passages.—Andrew V. Lester, Milwaukee, Wisconsin.

Molder of Men

I am enclosing check covering two years' subscription for your magazine. If possible you may send back copies beginning April edition and start subscription with that month. Very pleased to note the success of my former pupil, Archie McAllister, with his band. I am director of the Columbia Park Boys' Band of San Francisco of 125 pieces, and as Chicago was my home for 19 years, naturally am very interested in the good work done in your locality and your magazine attracted my attention as being quite a necessary addition to the field.—W. H. Bickett, San Francisco, California.

So Do We

Sure like the little magazine. It is almost a pictorial encyclopedia of musical activities of the United States.—E. D. Randall, Belleville Public Schools, Kansas.

Oh Ho Michael!

This Machine Gun Michael that contributes for the Studenten-Stimmen surely has some line when it comes to writing. From the Eskimos in their igloos up in Greenland to well (maybe next time it'll be South Africa) the rambling goes on. It certainly must make him puff up to have such a world-renowned reputation. I'm just wonder-

ing when you're going to tell us about teaching the pygmies and cannibals to play their tom toms and do the war dances. Nothing's impossible, you know. Well sometime I might help you along and tell you about some of my varied experiences. First of all though I'll have to have a month or so to think. Soft Peddler John, Iowa.

M. T., Take Notice

Little Karl Schneider jumped on Grandfather Hinkledofer's knee and wouldn't get off until Grandfather Hinkledofer told him what the words Studenten-Stimmen meant. Then I followed little Karl Schneider around and asked him to tell me about it. After much persuading and bribing, I finally got it out of him.

Shhh! Is anyone looking? Come around closer. Shut your eyes and open your ears. Don't anyone sneeze. Studenten-Stimmen means—look out, here comes some one. No, it was only the wind. Studenten-Stimmen means the voice of the student. Don't forget it is a secret. We want to keep everyone guessing.—M. Stierheim, Bellevue, Kentucky.

Read 'em Ragged

Have been reading THE SCHOOL MUSICIAN ever since it was published and must say that I've never seen another one like it. The stories are such easy reading that I lend my copy to the students. Some of my students have now decided that they want a copy for themselves and are going to send in their money for subscriptions.

I'll be glad when they do subscribe, for when I get my copy back from them it is so worn out that often I have to buy another copy to keep in my file.—F. Parker, Sacramento, California.

Where Have You Been?

What a splendid little magazine! How long has THE SCHOOL MUSICIAN been keeping its light under a bushel?—M. Ufheil, Cragin, Illinois.

Hurrah for Our Side

I like THE SCHOOL MUSICIAN very much, and congratulate you upon the fine manner in which it was edited.—Roger B. Creighton, Mediapolis, Iowa.

The Prix de Rome in Musical Composition

The American Academy in Rome has announced its twelfth annual competition for a Fellowship in musical composition. This year it is the Horatio Parker Fellowship that is to be awarded. Candidates must file application with the Executive Secretary of the Academy not later than *February 1st* and not later than *March 1st*, two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs nor short pianoforte pieces.

The competition is open to unmarried men not over 30 years of age who are

citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,500 a year for three years with an additional allowance of \$500 a year for traveling expenses. The winner will have the privilege of studio and residence at the Academy and opportunity for six months' travel each year, for visiting the important musical centers and making personal contacts with the leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

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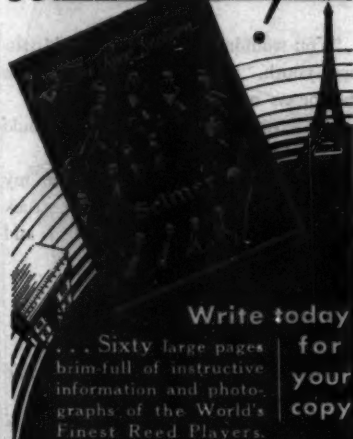
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Every school band and orchestra in the United States, no matter how large or how small, should be represented in these columns. How else could you get in better contact with the schools in Alabama, California and New York than through our pages? It's lots of fun, and what a thrill, to see your picture in print; and not only yours but those of hundreds of other boys and girls who play in progressive bands and orchestras.

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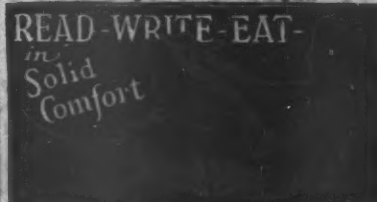
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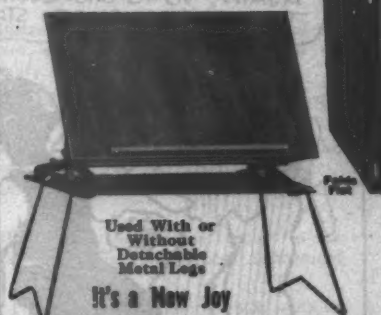
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Lady Driver: "How dare you? It's this hat that makes me look so old!"

Mrs. Benson: "Has your boy friend a good ear for music?"

Doris: "I'm afraid not. He seems to think everything he hears played in church is a lullaby."

Ardith Hettler: "Let's go for a walk, dear."

Merle Redman: "Walk! What for, when I've got the car out in front?"

Ardith: "It's the doctor's orders. He told me to exercise with a dumb-bell every day."

Waiter: "Zoup, sir? Zoup, zoup?"

Guest: "I don't know what you're talking about."

Waiter: "You know what hash is? Well, zoup is looser."

The employer called his secretary.

"Here, John, look at this letter. I can't make out whether it's from my tailor or my lawyer. They're both named Smith."

And this is what John read: "I have begun your suit. Ready to be tried on Thursday. Smith."

"You wouldn't think," said the Mississippi youth, "that my musical talent was the means of saving my life."

"No," remarked his friend, "I would not. Tell me how it happened."

"Well, there was a big flood in my home town, and when the water struck our house, father got on a bed and floated down stream."

"And you?"

"I accompanied him on the piano."

Conductor: "How is a trombone like a baseball game?"

Instrumentalist: "You have to slide to base."

Pupil: "I play the piano to kill time."

Teacher: "Your playing should kill anything."

"Let's play store."

"But we haven't any money."

"All right, let's play bank."

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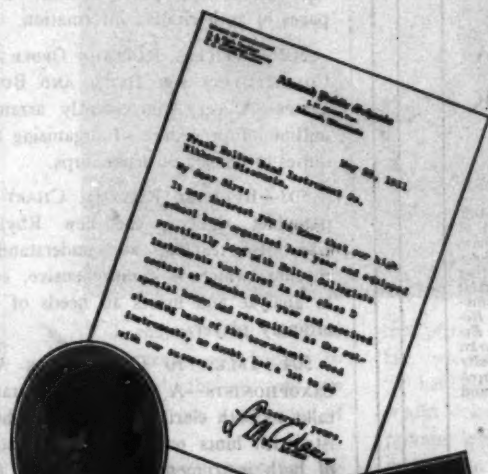
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Who's Who



NO matter what musical magazine you happen to thumb through you are almost sure to see a duplicate of this picture.

Such popularity must be deserving; therefore, may we present to our readers Miss Elizabeth Davis of Hobart High School, Hobart, Indiana, national champion bass clarinetist.

After much persuasion on the part of her friends our heroine of the month entered the regional contest and won first place. From then on winning was easy. She took second place in the State and first in the National Contest at Tulsa.

When the first bass clarinet was purchased by the Hobart High School Band in 1929, William Revelli, band director and private violin teacher of Miss Davis, chose her, his star pupil, to play

the prized new instrument. In her own words, Miss Davis says, "I had no idea what the thing would look like." But with a few private lessons she was able to manipulate it in fine style, applying her previous knowledge of music to her practice and study.

At first it seemed rather a heartbreaking affair to change from her major instrument, the violin, to the bass clarinet, but now no one could be more enthusiastic than is Miss Davis over the wind instruments. She played two years in the high school concert band.

To illustrate the feelings of Miss Davis when she graduated, leaving the band and her faithful clarinet behind, we might revise Tennyson's poem, "The Brook:" "For band members may come and band members may go, but the instruments stay on forever."



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What the Well Dressed Bandsman Should Wear

(Continued from page 10)

For the illustrations shown we are indebted to D. Klein and Bro., Inc.; R. W. Stockley and Co.; the Fechheimer Bros. Co.; DeMoulin Bros. and Co.; Craddock Uniforms; George Evans and Co.; Ihling Bros. Everard Co.; and Royal Uniform Company.

It is far better to have the less expensive type of uniform embodying these features, than to purchase for the same amount of money, something of more impressive nature, but of doubtful quality. It will soon lose its "impressiveness." For example let us take the question of cape linings. There are various materials from sateen to the finest grades of satin used for this purpose. These probably represent the two extremes in price, with other materials of intermediate price, some of merit and others not so adaptable to the purpose. In each material there are probably several qualities such as in satin. The better grades of satin are excellent for the purpose although of course more expensive. Cheaper grades of satin, however, while very beautiful, soon fray badly, and the Band that purchases a good grade in some of the less expensive materials, will not only save money on the original purchase, but their capes will retain a better appearance during several years of use. A responsible manufacturer will gladly give you the benefit of his suggestions on similar questions.

Again, therefore, it is a question of



For the Ultra-DeLuxe this type is considered by many to be the very last word in band uniforms. This particular uniform is made with black soutache trimming on white broadcloth, with roll collar of black velvet. You've got to be good when you're in a uniform like that

selecting a capable and conscientious manufacturer in whom to place your confidence. You will surely receive co-operation in your purchase that will mean the most satisfying solution to your uniform problems.

A flea and a fly in a flue
Were wondering what they should do.
"Let us fly," said the flea,
"Let us flee," said the fly.
So they flew through a flaw in the flue.

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by G. E. HOLMES

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Mozart—Andantino arr. for Brass Ensemble.

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Mozart—Minuet arr. for Saxophone Ensemble from Symphony in E♭.
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Schubert—Andante con Moto from Symphony No. 1 in C Major.
Schubert—Moment Musical.
Tchaikowsky—Morning Prayer, Op. 20, No. 1.
Tchaikowsky—Old French Song, Op. 30, No. 16.
Tchaikowsky—Waltz, Op. 30, No. 3.
Thomas—Gavotte from the opera, Mignon.

Book Review

The Eloquent Baton

By WILL EARRHART

HOW many of you have ever sat in church or at any concert and suddenly found yourself watching the circles made by the director's baton rather than concentrating on the music his choir is singing? We often wonder just why this or that move is made when the tempo changes.

To help us to understand these movements more clearly, Will Earhart, one of our foremost educational writers of today has written a valuable book discussing the technique of the baton by which the conductor expresses himself.

From the directions in general, the author goes on to describe the various movements necessary for two-beat, three-beat, four-beat, and six-beat measure. Phrasing which consists of delicate weighing, balancing and coordinating into artistic unity the many interests of the various tones and parts of a composition is discussed in detail as is the phrase beat or the termination of the phrase.

Nothing proves ineptitude on the part of a conductor more convincingly than failure to look toward and direct those performers who at the moment have important entries or musical responsibilities. The last chapter gives in detail the finishing touches of the art.

Mr. Earhart, in writing "The Eloquent Baton" did not intend to make a conductor out of the reader for a conductor must know music broadly and deeply before he can ever hope to be successful in the art. He meant merely to explain the art to the laity. But if the teacher, supervisor or director will study this work he will find his conductorial technique sharpened, his ability to control group performance immeasurably increased and his perception of music values made more sensitive and discriminating. N. R.

For books are more than books, they are the life,

The reason why men lived and worked and died,

The essence and quintessence of their lives.

—Amy Lowell.



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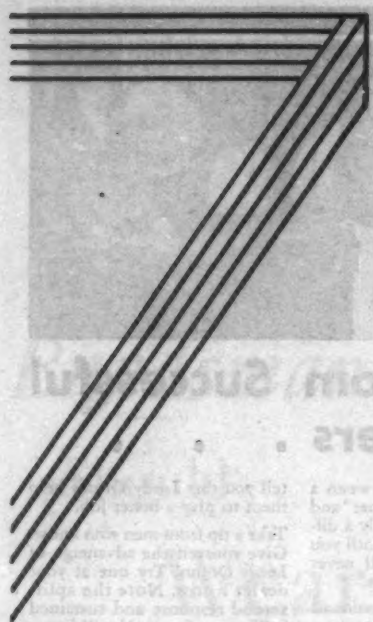
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CHICAGO

I am a Glutton for Sub's

Hear ye! Hear ye! Subscription Agents, gather 'round. It's all for you. Come and see what your fellow Agents are doing. Your ups and doings are going to be exposed in this column, so let them be good ones.

We have a faint idea of having heard of John Yaccino of Des Plaines, Illinois, and George Rutledge of Des Moines, Iowa. Come on, now, John and George, say it with subscriptions.

Quite a few little Polo bears have subscribed to the well known SCHOOL MUSICIAN. Director Kiburz of Polo, Illinois, is responsible for them.

Did you ever hear of that little state 'way up in the northeastern part of the United States called Vermont? We have had so many subscriptions from Alice Keir of Barre that we don't see how there can be any more. But Alice says that that's only a starter.

It's only a matter of a few miles—about 4,000—over to the state of Washington from the one we've just been in. In Clarkston, Calvin Steiner is our new Subscription Agent. And a few states away from him in Pisek, North Dakota, is J. G. Lipsh.

The famous state of Nevada! That's where George Warren hails from. Good old Elko, Nevada, where subscriptions are flourishing.

We're just craving more subscriptions from New York. Mary Morrison of Saratoga Springs, Florence Moses of Utica, Frank Arrance of Salamanca, and Clarence Jasmagy are the ones to satisfy our craving.

The Hoosier state is coming along rather nicely, especially in Huntington



*My Name Is Mariann Pfleger
Send Me Your Sub's*

where our Agent Dick Guthier is on the job. In Gary we have Flowers Gatlin working harder than ever. And in Logansport there is none other than George R. Hudson.

The Hoosier state? Indiana.

Emanuel Andrews of the Murphy High School in Mobile, Alabama, wins the tissue paper bathtub this month for sending in the most subscriptions. Nearly one hundred of them! How close did you come?

Of course, he didn't send them in in one big heap. He sent them in like grapes (in bunches).

The last we heard from Kenneth Moore of Vallejo, California, he was rarin' to go after some subscriptions.

But it seems that the Golden Gate State—California—has gone to sleep.

Wake-up, you Californians! Where are Donald Tingle, Roy Hamilton, Marjorie Young, and Leon Minear? Get your alarm clocks, subscription blanks, and pencils. Rush these sleepy-heads.

What has happened to our Subscription Agent and News Reporter of Montrose, Colorado, the one and only Larue Laurent? Fred Miller of Pueblo, C. J. Beuck, of Julesburg, and Margaret Kepler of Delta have just about left you in the dust.

Arthur Koenigsberg has done some nice work in the Windy City. So has Cadet Captain Heddles. Please notice, Leo Lichtenstein, also of Chicago.

We Are Making America Musical

This Month
George W. Sadlo

Cleveland, Oklahoma

Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

Of all the competing bands in the National Band Contest at Tulsa last spring there is none more deserving of praise than Cleveland Oklahoma High Band, third place winners in Class C.

The Cleveland High Band gave a wonderful concert although they were the youngest band in both age and experience to enter the contest. Some of the members were recruited from the fifth, sixth and seventh grades and after five month's elementary work were placed in the first band. The remarkable success they have attained is, of course, the result of the constant and supervised practice they were put through by their versatile director, George W. Sadlo.

In spite of George W. Sadlo's early efforts to get away from the musical field, he has now been teaching instrumental music in Cleveland's Public School for nine years. During all these years his bands and orchestras have never failed to win first or second places in Oklahoma's State Contests. For an enrollment of only 250 students in their combined musical organizations including their band, orchestra, glee clubs and quartettes they believe they have the best all around music department in the country. Like most of the smaller schools they have one or more handicaps to overcome. The school board does not provide a subsidy for the purchase of new instruments and the band and orchestra must divide between them the five hours allotted for music practice and study during the week. Mr. Sadlo's work is mostly academic, social science taking the greater part of the day.

Following the World War Mr. Sadlo went to college with the avowed pur-

pose of leaving the music field and his only musical efforts were with the Oklahoma A & M College Band under the influence of the great director, Boh Makovsky. During the World War Mr. Sadlo had been fortunate enough to play with three army bands; the 133rd Infantry, 4th Infantry and the General Headquarters Company, the last of which was the pick of the A. E. F. bands.

Practically all of Mr. Sadlo's musical training and experience was received in his home state, Oklahoma. When only ten years old he had the opportunity to play several solos on his Eb clarinet under the direction of George C. Eret whom he considers one of the best all-around musicians in the state. A visit to the home town of Bohumir Kryl's Concert Company led to a conference with his father and this conference to further study.

Most musicians tell of their first professional debut with much amusement and George Sadlo is no exception. Little did he realize the vast difference in solo playing and the work of a required business player the evening he was to make his debut on the vaudeville stage. A talented xylophonist opened the act with List's Hungarian Rhapsody demonstrating his ability by almost tearing over the keys. Now just imagine our friend, George, who had had no chance to rehearse the act, trying to keep pace with this genius. As long as he got a note in here and there Mr. Sadlo was satisfied. He regards this incident as his baptism into the realms of sight-reading; and is glad that the boys and girls of today are receiving sightreading training in their high school organizations which was sadly lacking in his school days.

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I received my 894CX Deagan Xylophone the middle of last month; could play a tune fifteen minutes after I had the instrument unpacked. The lessons are very plain and easy to understand.—Charles Lomax, Elkins Road, Pa.

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I received my instrument yesterday and it sure is a dandy. I only had it a few hours when I could follow most any phonograph record.—Clarence H. Nelson.

Within two months after getting my instrument I had joined

an orchestra at high school. Since then, I have steadily improved and have played several engagements in public.—Keith Montgomery, Monte Vista, Colo.

In five weeks I played two numbers at a picnic. In four months I was using four mallets. In six months I appeared on the "air." I am a truth-telling youth, at present attending a Bible School in which I hold a position in the orchestra, and am in great demand as an entertainer.—Dean Miller, Spring Arbor, Michigan.

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Pipes O' Pan

By

Frank Boate

I HAVE received many inquiries about saxophone and clarinet mouthpieces and although this subject has been written about before, I believe a few additional ideas would possibly be of value to many.

Here are some of them.

Is my mouthpiece in good condition?

Is it as good as — (well advertised make)?

Would I play better with a steel, bakelite or any of those other special makes guaranteed to make playing easier?

How do you judge a good mouthpiece?

First of all it would be well to give the general classifications of mouthpieces, according to the lay and embouchure recommended for each.

Types of Mouthpieces

There are three general types of mouthpieces, but all of them vary more or less. There are no two that are identically the same in every respect.

The mouthpiece that a player should use is determined by the method of using the lips (embouchure).

1. *The Close Lay.*—Used by players who cover both the upper and lower teeth with the lips and use very little mouthpiece in their mouths. The mouthpiece is small and short and the tone is not powerful. This system is taught in Paris and is not generally used in this country.

2. *The Medium Lay.*—Used by the vast majority of players and the lay generally furnished by the makers of your instrument. The upper lip may be used on the top of the mouthpiece, or the lip may be slightly drawn in over the upper teeth. The lower lip is slightly drawn in over the lower teeth to form a protective surface between the teeth and the reed.

3. *The Open Lay.*—Used when both the upper and lower lips are outside

the teeth. The upper teeth are on the mouthpiece. The lower lip is not drawn in but is slightly extended which forms an excellent cushion for the reed and develops an exceptionally flexible embouchure, giving a full round tone and a surprising amount of control over pitch.

The idea is to get a mouthpiece that suits you and work out its finer points to your best advantage. You will notice by observation of players who are at the top that very few of them use trick mouthpieces, "reed adjusters," or any artificial devices on the market supposedly to aid your play. To experiment blindly with different types of mouthpieces is to waste valuable time because you must practice on each and shape your embouchure to it before you can work out its individual characteristics. If you are in doubt about your mouthpiece seek the advice of a good teacher. If you think your mouthpiece is defective or warped the following tests will help.

How to Test the Mouthpiece

The mouthpiece is the most important part of your instrument, so it is essential that it be perfectly true, level and uniform.

1. Place a calling card down between the reed and mouthpiece and observe whether it pushes down snug and forms a perfectly horizontal line across the face of the mouthpiece, or whether it tips further down on one side than the other. (It should line up straight.)

2. After you have played a while, take the mouthpiece off and place your middle finger in the end that goes on the cork so that it is air-tight. Now suck hard on the reed to draw all the air out. It should make a snapping noise when the reed snaps back away from the mouthpiece.

Warning.—Never try to fix a mouthpiece by filling it or otherwise tampering with it. Leave it to a professional mouthpiece refinishing expert.

When affixing the reed to the mouthpiece be careful not to tighten the ligature screws too hard, as it will warp both the reed and the mouthpiece and make playing more difficult.

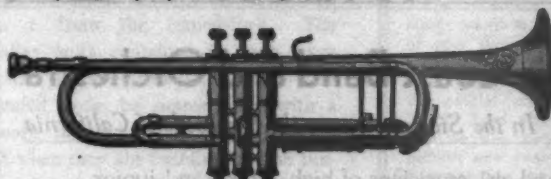
Should any of our readers have problems pertaining to saxophone or clarinet they are invited to write Mr. Boate at his studio, 508 N. Main Street, Royal Oak, Michigan, or in care of THE SCHOOL MUSICIAN, and he will endeavor to answer them for you in an early issue.

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How Good?

(Continued from page 19)

ments connected with the study of any instrument and no matter what instrument one elects to learn his success in a big way will depend upon his ambition to know and apply everything he can possibly learn about music in connection with his medium of expression.

The student who is content to do everything his instructor desires and is not willing to delve into things for himself outside of the regular routine of his instrumental lessons will always be a mechanical performer with no background of intimate knowledge of what he is doing. He will arrive at the point where he will play everything he has been taught correctly and in good taste and with adequate technical proficiency. But what about launching out for himself into the strong currents of competition where he must either sink or swim? It is then that he will discover his weaknesses for it is then that his actual knowledge of work will be fully revealed, not only to himself but to others. He cannot put it over on the strength of the mechanical training he has received for, although he may play his studio pieces easily and with a certain amount of assurance, he will be obliged to prove that he is a good sight-reader, that he is well grounded rhythmically, that he has a fair knowledge of the instrumental repertoire required for his instrument and above all has the necessary imagination for interpretative purposes. All this is indispensable if he wishes to pass the test for admission to a band or an orchestra.

And so we say a musician is as good as he makes himself, for, after he leaves the studio it is all up to him and if he has not made the most of his time and opportunity while studying he will quickly find out that natural endowments do not count for a great deal unless they are augmented by ambition.

Next Month

Two very important articles are scheduled for the December issue of *The School Musician*.

1. Again, from the pen of Arthur Olaf Andersen, an article on that most illusive quality "Phrasing."

2. "Should a School Musician know the language of the Baton?", by Fred E. Waters. Either of these two articles will be worth to you, many times the cost of your full subscription.

POST-GRADUATE THOUGHTS

How their chapter can run without them.

How the school can get along without them.

If their creditors will get them.

How much the professors will miss their apple polishing.

How much the Dean will miss calling them into his office.

How their families won't miss them writing home for money.

How they managed to get out of school with diploma.

—Colorado Dodo.

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Acoustics

(Continued from page 18)

Each unit of such a tone is composed of still smaller units. The largest unit is the fundamental and assigns to a tone its pitch on the staff. The smaller units are included in the largest one and may be few or many in number, but their frequency relation to the largest unit can always be expressed in whole numbers beginning with two and continuing to about 30. These smaller units are known as upper partials or harmonics and by their proportionate strength to each other and the fundamental determine the character of the tone or its color.

One more inspection of the first cut is desirable. In No. 2 the fundamental determines the wave-length of frequency or pitch, and it is the same as that in No. 1 from the tuning-fork. The smaller units contained in each wave pattern of No. 2 would, if each were sounded alone, be simple tones with a smooth rounded pattern as in No. 1. But when they are contained in the fundamental their effect is to modify the pattern of the wave of the fundamental without changing its length. Consequently they do not change its pitch, but they do change its shape as shown in the wave pattern. So it is correct to say that, just as the length of the unit determines pitch and its amplitude determines intensity, so does its shape determine tone-color or timbre.

A Queer Instrument

The modern zither, a string instrument similar to the lute, popular especially in Europe and England, has emerged from a number of diverse instruments used in the sixteenth and seventeenth century.

The English "cithern" with four pairs of wire strings, the Italian "cetera," a very ornamental instrument, the German Streichzither played with a bow instead of a quill or plectrum, as are the others, are all ancestors of the modern zither.

The zither differs from the lute because of its flat back and its wire strings instead of cat-gut.

The notation of the zither is similar to the lute except that it is written in four lines.

The modern zither is always played with a plectrum or quill.

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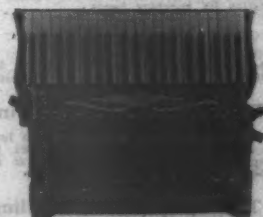
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Technique of the Baton

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Seven chapters of practical, non-technical instruction. If anyone with the ordinary knowledge of music will follow the instructions given in the *Music Conductor's Manual* he will develop into a music conductor of no little ability. Following is a short outline of each chapter.

The Technique of the Baton

This chapter explains the definite system by which the director conveys the interpretation of the music to the organization he is conducting. It explains and illustrates how to direct all forms of time; it illustrates how each beat is made and explains why; also how to distinguish one from the other. It also illustrates the "and" beat and explains how to make them in each type of time.

General Discussion

This chapter discusses the technique of the baton and at the same time explains the use of the left hand.

Examples of Baton Technique

This chapter illustrates and explains how to use the baton in making holds, stop beats, grand pauses, radical retards and accelerandos, and how to proceed regardless of how they may come. It explains how to use the "and" beats at will and how to handle complicated situations so that the organization being conducted will understand what is wanted. Practical examples are given for the purpose of illustrating and demonstrating the points.

Instrumentation

Under this heading you will find a chart showing the proper instrumentation for bands from 16 to 60. A diagram showing the proper seating arrangement for concert bands, symphonic bands, symphony or concert orchestras and theatre pit orchestras. It also explains how to place instrumentation for marching bands.

Interpretation

The chapter on interpretation explains how to arrive at or produce the composer's interpretation.

The Art of Program Building

Here you will gain concrete ideas on how and what music to select for various occasions, how to arrange programs, how to place solos or feature numbers, and give practical examples.

The Psychology of Handling Musicians

This explains how to create and hold interest in an organization; how to plan and conduct rehearsals; how to eliminate jealousy and create cooperation.

Excerpts from Reviews

The beginner, never having directed or having been coached in the art of directing, may study this book without the aid of any additional help and may become a finished director. There are one hundred sixty illustrations showing exactly the correct movements of the baton. It is most ideally suited as a professional text-book and as such is being adopted by many of the leading schools.—*The School Musician*.

We have come across one of the handiest and best little books on the subject of conducting that we have seen in some time. The *Music Conductor's Manual* will present a 100 percent value to the musician or man in the band or orchestra who takes pride in his work and whose ambition is to be more than an ordinary time-beater.—*The Matron*.

There are various books available to the person who seeks to improve his status as a conductor. If he has not already done so, he can, without any great effort, develop a better vocabulary that can be explained to and understood by his players. Among the various books that go into the subject in great detail, is a recent volume entitled "The Music Conductor's Manual." There should be no question about the definiteness of baton language used by any conductor with a book available at this moderate sum.—*Jack's Band & Orchestra Monthly*.

The subjects presented in "The Music Conductor's Manual" are clear, concrete and concise. Technical terms have been omitted, which makes it not only adaptable as a conductor's manual but adaptable as a text book for teaching others.—*Musician Observer*.



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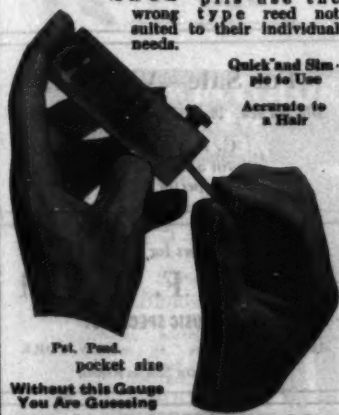
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Take It Or Leave It

(Continued from page 22)

vided into syllables without the two
notes designating such syllables being
slurred. Anything else is incorrect.

Another standard ballad, "The end of
a perfect day," which made its author
rich and famous, employs many glaring
inconsistencies in the words alone.
Let's analyze it:

"When you come to the end of a perfect
day,

And you sit alone with your thoughts;
And the chimes ring out with a carol
gay"

Surely that word "gay" was used
only for the sake of rhyme. Think how
glaring it is. There you are sitting alone
with your thoughts (and thoughts are
quiet, are they not?) yet the chimes ring
out GAILY. They might ring sweetly,
or softly and be in keeping, but not
gaily. All right, let's go on:

"For the joys that a day has brought;
Can you think what the end of a perfect
day

May mean to a tired heart,
When the sun goes down with a flaming
ray?"

OUCH—that "flaming" business—red,
burning, glaring flames. Yes I think
what it would mean to a "tired heart."
It would make you tired—you'd want
to pull down the blinds or go into the
other room. Then we get the grand cli-
max with this:

"And the dear friends have to part."
And there you have your perfect day
perfectly spoiled—"having to part from
your dear friends, not just parting from
them but HAVING to part from them.
Millions have sung that song and mil-
lions will continue to sing it. It is one
of our best numbers. Puzzle: How
good is the best? Sentiment and sense
do not mix. It is well for song writers
that such is the case. Bankers, lawyers,
doctors, politicians and bootleggers
make mistakes, so we must accord the
same privilege to our song writers.

* * *

Many times I have been asked to
name those whom I considered our best
judges for band contests. Grant that
there may be many good men I do not
know, yet of my acquaintances I would
unhesitatingly name the following: And,
let it be known that the list is not
placed in order of the best first or the
poorest last, for the names may well be

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A Pioneer in Piano Classes

(Continued from page 7)

and tried to think of some way to earn enough money to pay for them. When she went to the nearby town to enter high school, her opportunity came. One of the good piano teachers in that community wanted a girl who would work for her board and room. Learning that Mary was deeply interested in music, the woman offered to give her lessons.

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